



The Leading Business
Technical Journal
of the World in the
Printing & Allied
Industries

APRIL, 192

VOL. 73. NO. 1

"P. M." PAPERS IMPROVE the QUALITY of PRINTING and INCREASE the VALUE of ADVERTISING MATTER

Ideas help sell printing

Expressive papers help put over Ideas

Present "ideas" to your customers and you must submit "ideas" if you are to fulfil your function as a printer and business builder.

Don't let your customers use ordinary paper and "Cheap John" printing without a fight. Talk quality printing and papers to the end of getting the message "across" and building more business for all concerned.

In that way you secure more profitable work and you win that confidence which can only be won by delivering superior service.

Every job printed on "P. M." Papers will increase your prestige.

THE PAPER MILLS' COMPANY

PAPER MERCHANTS :: ENVELOPE MANUFACTURERS

517-525 SOUTH WELLS STREET, CHICAGO

SPECIMENS OF ADVERTISING LITERATURE PRINTED ON "P. M." PAPERS FURNISHED UPON REQUEST



Atlantic Bond

AN "EASTCO" GRADE-TEST PAPER

The surest way to get the "tub-sized sulphite bond with the genuine watermark" is to order it by name—*Atlantic Bond*.

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
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CHICAGO—La Salle Paper Company
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LOUISVILLE—The Rowland Company
MADISON, WIS.—Madison Paper Co.
MANILA, P. I.—J. P. Heilbronn Company

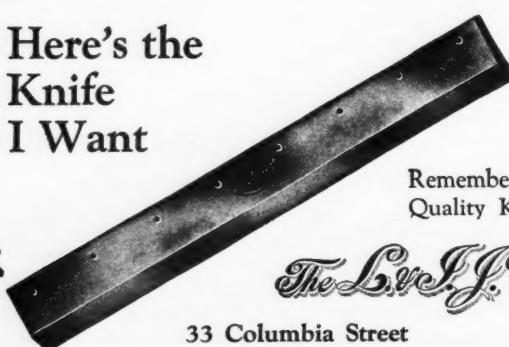
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Harper Paper Company
Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—A. Hartung & Company
Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.
ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE • NEW YORK



Here's the
Knife
I Want



Why?

Because he can get
Production.

Remember, they are the "Old Fashioned"
Quality Knives. One trial will show you.

The L. C. J. White Company

33 Columbia Street

Buffalo, N. Y.

The INLAND PRINTER

Vol. 73, No. 1

HARRY HILLMAN, Editor

April, 1924

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under act of March 3, 1879.

1892

1924

BOOK BINDERS

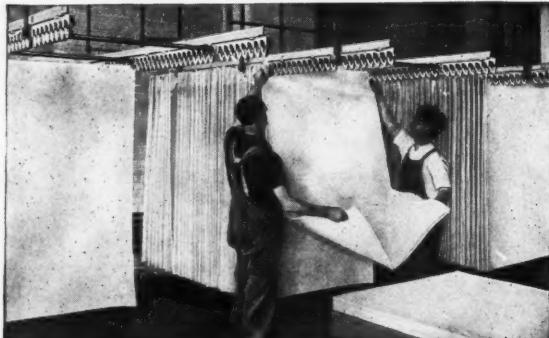
EDITION BOOK—CATALOG—DE LUXE
—LEATHER—CLOTH—PAPER COVER
—PAMPHLET BINDING

Most Up to Date Plant—Large Capacity

Brock & Rankin, Inc.

619 South La Salle Street, Chicago, Illinois

Telephone, Harrison 0429



Typical installation in operation

This equipment is constantly increasing in use by both large and small Lithographers and Printers with installations running from two to two hundred strips each.

Catalogue and Complete Information on request.

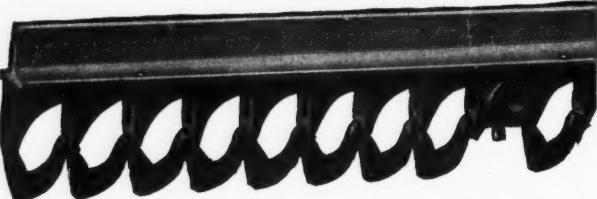
**Southworth Machine
Company**

PORLTAND, MAINE, U. S. A.

HOLDFAST HANGERS

An Indispensable Adjunct
to the Offset Press

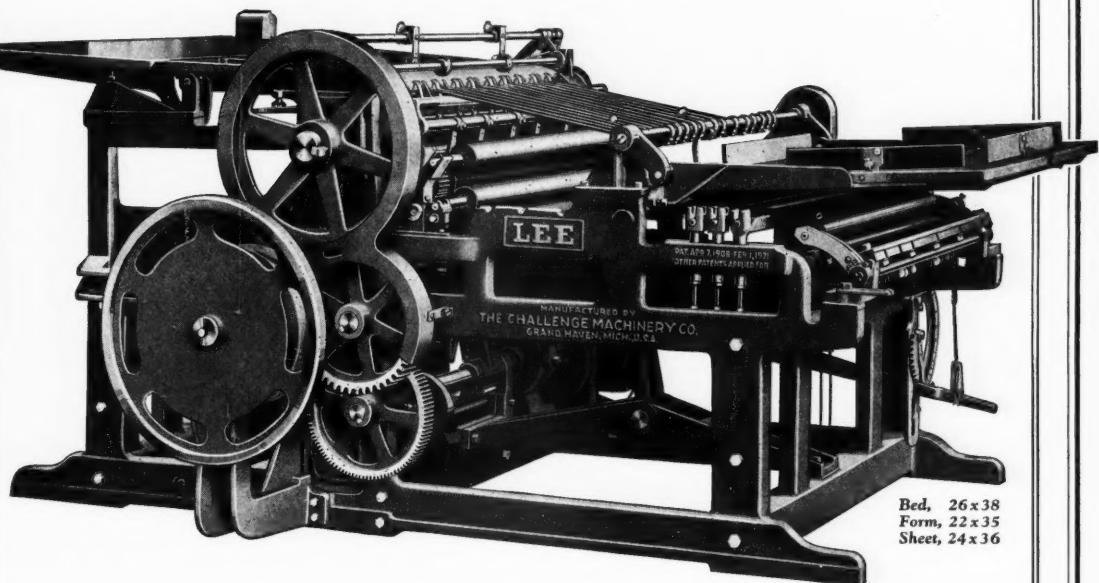
This device is especially designed for Seasoning of Paper Stock and insures Perfect Color Register. It has practically replaced the old-fashioned "Wooden Rack Method." It is made of indestructible material and will not rust or stain.



Construction—Showing a portion of one Standard 9 foot Strip

From Feed-Board to Jogger

The Lee Two-Revolution Press will
more than make good every claim



IN its construction the LEE PRESS represents the long experience of a well and favorably known firm that has been making printing presses and printers' utilities for more than a third of a century.

The manufacturers have developed and perfected the Lee Press with the view of giving the printer a simplified, easily handled, high-class press, economical in first cost and in up-keep and capable of handling every grade of work that can be produced on a two-roller, two-revolution, from a small circular or letterhead in one color up to a 24x36 inch sheet in colors and which may call for the closest kind of register.

They know the quality of the material and workmanship that is put into it, and with the confidence of that knowledge guarantee absolutely that the Lee Press will make good every claim made for it.

In its moderate first cost, in its low cost of maintenance, in its superior product, and in its low cost of operation, the Lee Press represents the best possible press-room investment a printer can make.

*Full information will be quickly supplied by the manufacturer
or any dealer—write for it today*

The Challenge Machinery Company, Manufacturers

CHICAGO, 124 South Wells Street

Grand Haven, Mich.

NEW YORK, 220 West 19th Street

'Twas The Printing Press That Made The Art Preservative Of Every Art

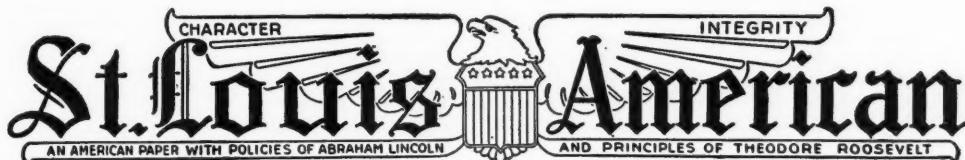
But, with respect to first grade advertising literature—the kind which realizes the most gratifying results to users and returns the greater recompense to producers—this feature of the art-supreme was first signally developed, and thereby earned a permanent place upon the honor-roll, by our “Colt’s Armory” and “Laureate” Platens. For fully a third of a century, they have occupied the unique position, as to quality and efficiency, of standing alone—at the top!

Although, for the purpose of meeting immediate requirements, our New Catalogue is in an abridged form, it nevertheless may be of technical interest even to master craftsmen. An intimation that a copy would be acceptable will be cordially welcomed and promptly complied with.

Thomson-National Press Company
INCORPORATED

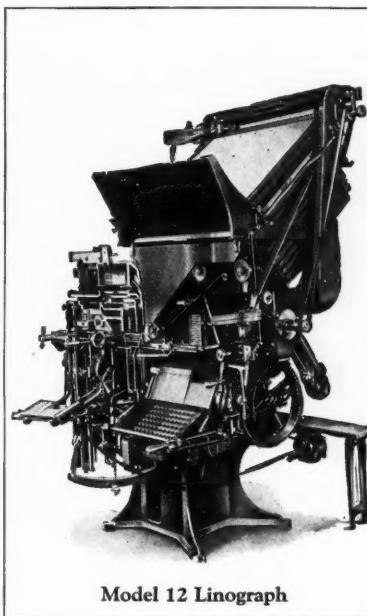
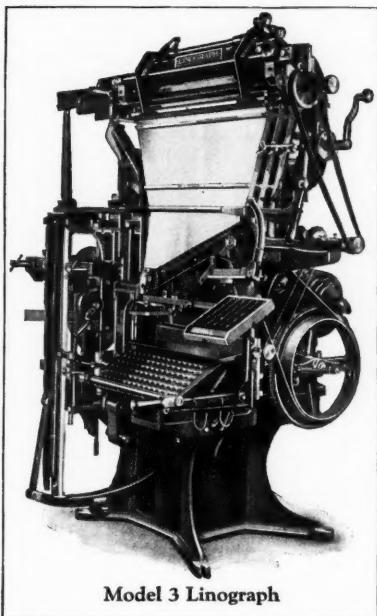
Nott and East Avenues, Long Island City, N.Y.; Fisher Bldg., Chicago

The New



Chooses the Linograph

After a thorough investigation and careful consideration, St. Louis' new morning daily, The St. Louis American, has chosen Linographs to equip their composing room. The initial order includes one of the new All Purpose Model 12's and nine of the multiple magazine Model 3's. The largest and most modern newspapers are recognizing that Linograph Simplicity of Construction Does Mean Efficiency of Operation. You, in justice to yourself and your business, should investigate closely this most modern way of producing the type for your paper. Watch for further announcements



THE LINOGRAPH COMPANY

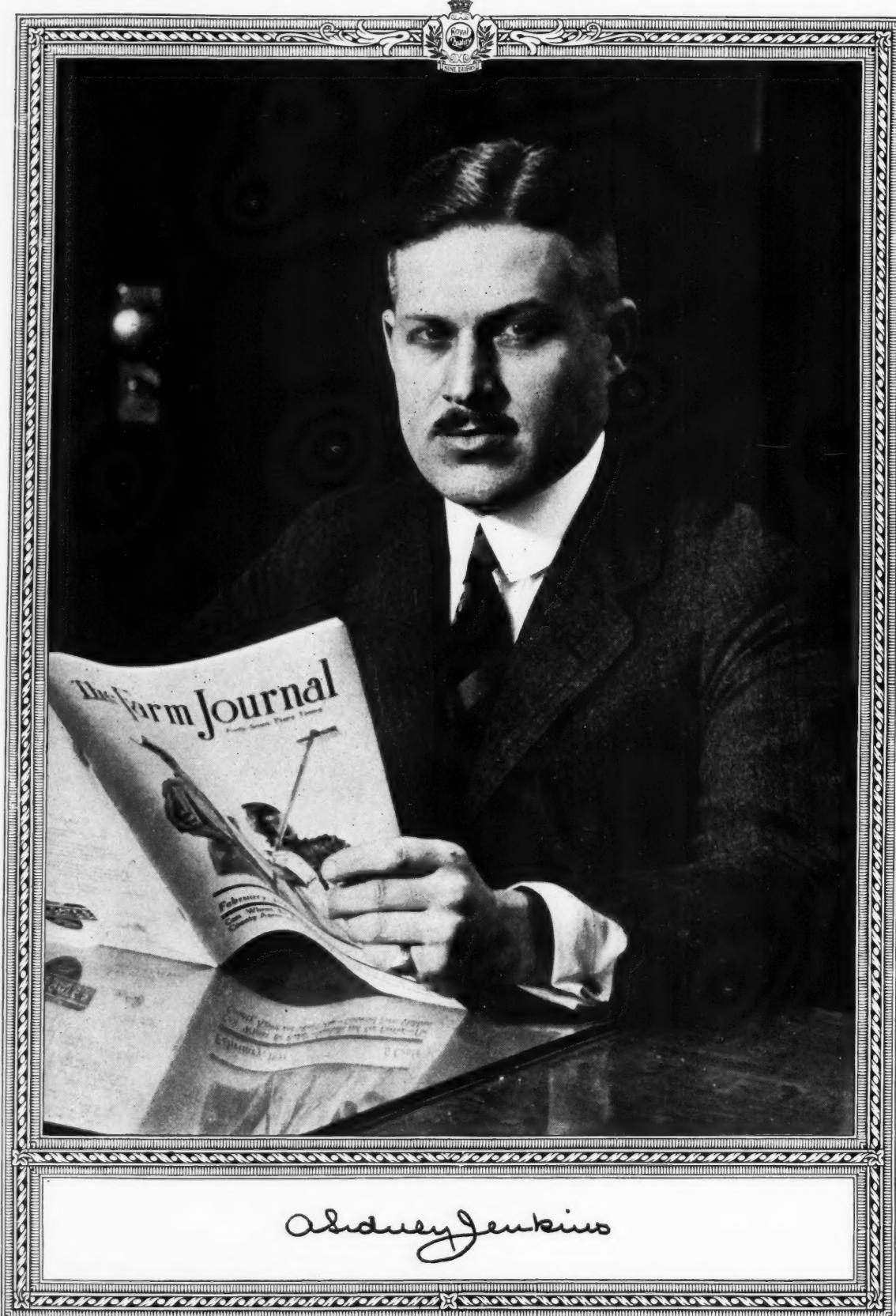
DAVENPORT, IOWA, U. S. A.

New York Office
15 PARK ROW, NEW YORK CITY

European Agency
ET. PIERRE VERBEKE
BRUSSELS, BELGIUM

Australasia, South Africa, China
PARSONS & WHITTEMORE
NEW YORK CITY

South American Agency
AULT & WIBORG
CINCINNATI, OHIO





Interviews With Royal Customers

"An easy task to get to press with Royal Plates"

Says A. Sidney Jenkins
of The Farm Journal.

"**F**IRST IN THE FARM FIELD," that's the slogan of this foremost of farm magazines, which has a circulation of one million three hundred thousand copies per month, averaging 100 pages.

And one set of Royal plates prints the entire edition.

TO QUOTE MR. JENKINS—"Royal service and Royal quality make our getting to press *on time* an easy task. Three days after the last copy is received we are made-ready and mailing. While that is not newspaper time, it is a record for our kind of a magazine. We attribute our large daily production to the easy printability of your electrotypes."

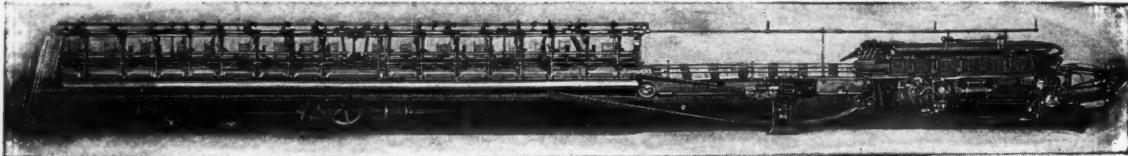
Mr. Jenkins' testimony should be sufficient to cause anybody who buys electrotypes of the better grade to write for our descriptive booklet, "How to Do Business with Royal, by Mail or Express."

Royal Electotype Company
624 Sansom Street, Philadelphia

Member International Association of Electrotypes

JUENGST Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



Will detect missing inserts or doublets.

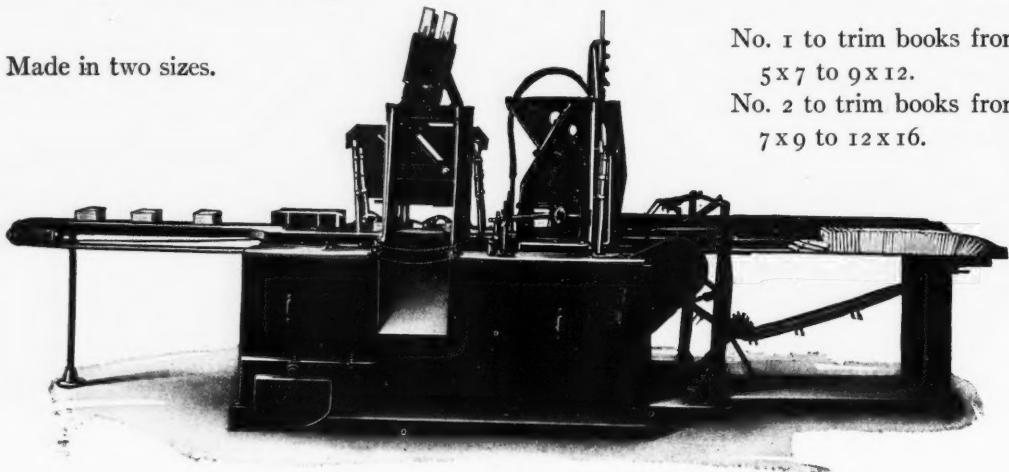
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.

No. 1 to trim books from
5 x 7 to 9 x 12.
No. 2 to trim books from
7 x 9 to 12 x 16.



PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute 4½ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

National distribution of the WESTVACO *Mill Brand Papers* is assurance of maximum warehouse and mill service on the grades and sizes itemized in *The Mill Price List*



The Westvaco Mill Brand Papers sold through The Mill Price List

Velvo-Enamel

Marquette Enamel

Sterling Enamel

Westmont Enamel

Pinnacle Extra Strong
Embossing Enamel

White India Tint

Westvaco Ideal Litho.
Coated One Side

Westvaco Super

Westvaco M. F.

Westvaco Eggshell

Westvaco Text

White Gray India Tint Brown Blue Goldenrod

Westvaco Cover

White Gray India Tint Brown Blue Goldenrod

Minerco Bond

White Pink Blue Canary Goldenrod

Origa Writing

White Canary

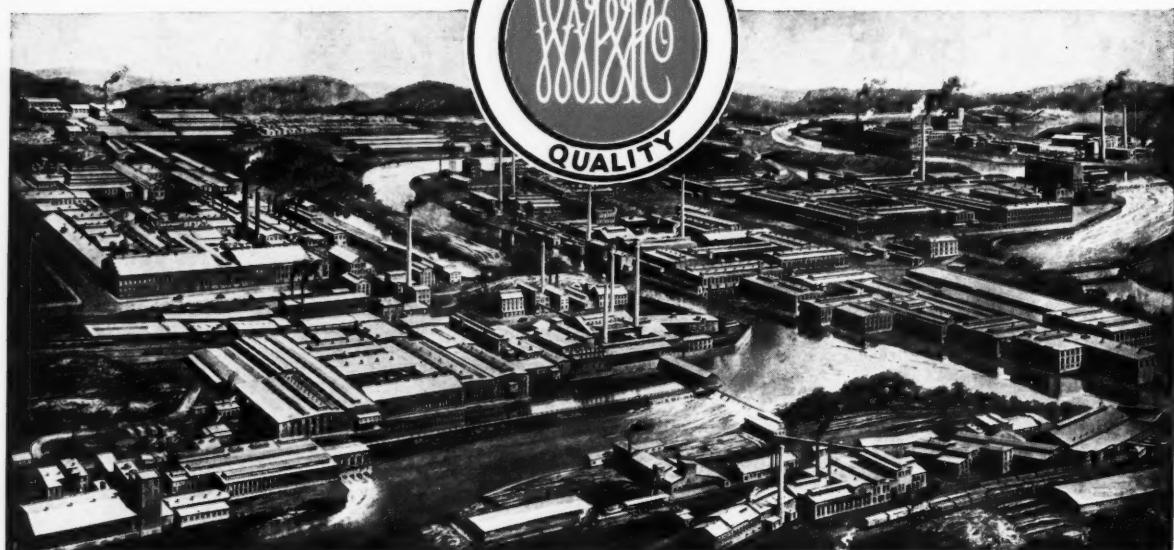
Westvaco Index Bristol

White Buff Blue Salmon

Westvaco Post Card

Cream

WEST VIRGINIA PULP & PAPER COMPANY • New York and Chicago



A COMPOSITE VIEW OF THE PULP AND PAPER MILLS OF WEST VIRGINIA PULP & PAPER CO.

The MILL PRICE LIST

*Distributors of Westvaco Mill Brand Papers
Manufactured by West Virginia Pulp & Paper Co.*



Atlanta	The Chatfield & Woods Co.	Nashville	Graham Paper Co.
Augusta, Me.	The Arnold-Roberts Co.	New Haven	The Arnold-Roberts Co.
Baltimore	Bradley-Reese Co.	New Orleans	Graham Paper Co.
Birmingham	Graham Paper Co.	New York	West Virginia Pulp & Paper Co.
Boston	The Arnold-Roberts Co.	Omaha	Carpenter Paper Co.
Buffalo	The Union Paper & Twine Co.	Philadelphia	Lindsay Bros., Inc.
Chicago	West Virginia Pulp & Paper Co.	Pittsburgh	The Chatfield & Woods Co.
Cincinnati	The Chatfield & Woods Co.	Portland	Blake, McFall Co.
Cleveland	The Union Paper & Twine Co.	Providence	The Arnold-Roberts Co.
Dallas	Graham Paper Co.	Richmond	Richmond Paper Co., Inc.
Des Moines	Carpenter Paper Co.	Rochester	The Union Paper & Twine Co.
Detroit	The Union Paper & Twine Co.	St. Louis	Graham Paper Co.
El Paso	Graham Paper Co.	St. Paul	Graham Paper Co.
Houston	Graham Paper Co.	San Francisco	Blake, Moffitt & Towne
Kansas City	Graham Paper Co.	Seattle	American Paper Co.
Los Angeles	Blake, Moffitt & Towne	Tacoma	Tacoma Paper & Stationery Co.
Milwaukee	The E. A. Bouer Co.	Washington, D.C.	R.P. Andrews Paper Co.
Minneapolis	Graham Paper Co.	York, Pa.	R.P. Andrews Paper Co.

Model "E" Cleveland Folder

Folds 8,000 Sheets 8½ x 11 per Hour—

Smaller or Larger: Proportionately



YOU may not have enough work for our larger Model "B" Cleveland Folding Machine, or

—You may have more work than your present folding equipment can take care of, but not enough to make it gainful to put in another Model "B" just now, then

—This Model "E" Cleveland is the kind of folder that will meet your problem to the best advantage and, at the same time, prove itself a profitable investment for you.

It gives you a big capacity machine with a total of fifty five different forms at a price that is very reasonable.

It is guaranteed to fold 8,000 sheets size 8½x11 per hour and fold a proportionately higher number of smaller sheets per hour, or a proportionately lower number of larger sheets per hour.

It will take sheet sizes from 4"x 6" to 17"x 22" and fold them at a uniform per hour rate.

Equipped with automatic feeder it occupies a floor space of only 6x8 feet. It can be installed very conveniently in a corner of your press room or bindery.

It is compact, simple in design, easy to understand, easy to operate, accurate, durable, dependable and economical in the consumption of power.

It combines the leading features of our big Model "B" Machine, and if you do not at the present time need a folder of such large capacity and wide range of sheet size and number of forms as are made on the "B" model, then this "E" Machine is the folder for you to install.

Write for catalog "E" or we will send our special representative to confer with you any time that is convenient for you—if you ask us to.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND

NEW YORK: Aeolian Building

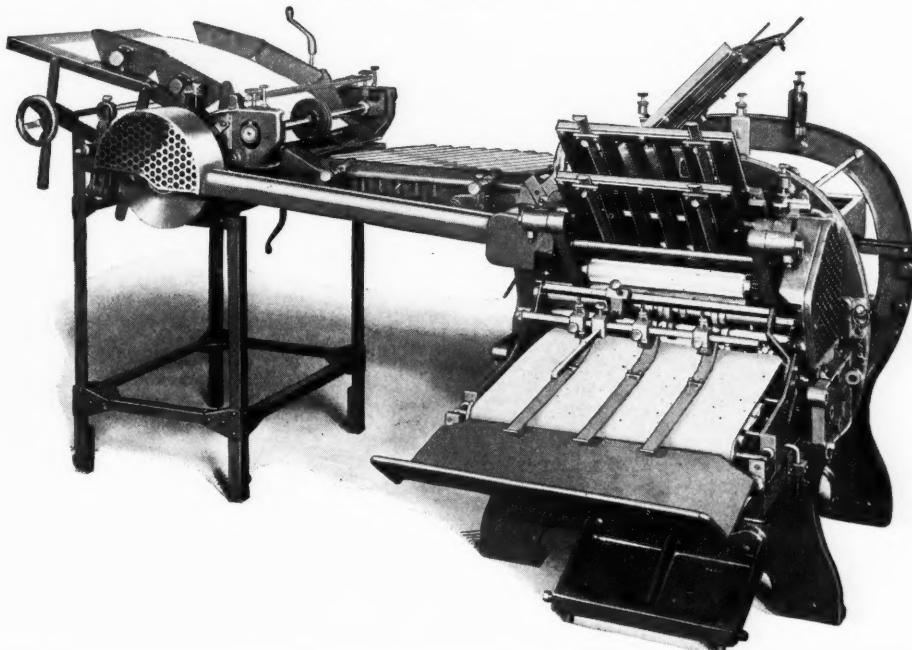
CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

PHILADELPHIA: The Bourse

Represented by American Type Founders Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City; Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.



INTERTYPE KENNTONIAN with CLOISTER BOLD

Two New Slug Faces Available on the Intertype

TWO of the latest additions to the new slug typography are the Intertype Kenntonian and Cloister Bold series shown on these pages. While neither of these faces is new, both being well known in modern composing rooms, they are now offered for the first time in slug machine matrices. The Kenntonian, a comparatively recent face, has much to commend it for legibility, beauty of design, and general utility. The Cloister, developed from Nicolas Jenson's Fifteenth Century types, has recently become very popular, not only in job printing offices but in the larger newspaper ad alleys. The advertising agencies often specify this face for both display and text composition. In combination with Kenntonian, as two-letter matrices, Intertype Cloister Bold will prove

a very useful face as well as distinctive.

Like all Intertype matrices, the Kenntonian and Cloister Bold faces are cut in the finest hard brass, which is made to special Intertype specifications for maximum durability. Inspections begin with the raw material and continue during the fifty-odd manufacturing operations. Finally, every order for Intertype Matrices is counted by a special machine to insure absolute accuracy.

A broadside prepared by a prominent typographer, displaying the new Intertype Kenntonian and Cloister Bold series, is now being distributed. It shows complete specimens of the various sizes, with typical examples of book and job work, newspaper advertising, etc., set in these faces. If you have not received one, write our nearest branch.



INTERTYPE CORPORATION

50 COURT STREET, BROOKLYN, N. Y.

Chicago Branch
Rand-McNally Building

Boston Sales Office
49 Federal Street

Memphis Branch
77 McCall Street

Canadian Sales Agents
Toronto Type Foundry Co., Ltd.
Toronto

San Francisco Branch
560 Howard Street

British Branch
Intertype Limited, London
Los Angeles Sales Office
1240 S. Main Street

Every line in this advertisement was set on an Intertype

I N T E R T Y P E

KENNTONIAN 8 to 14 POINT

CLOISTER BOLD 8 to 36 POINT

8 Point

No. 709 Kenntonian.

No standardized INTERTYPE has ever become obsolete. The various Intertype models are interchangeable, so that new units can be added from time to time as the need for them develops. The work being done in any NO STANDARDIZED INTERTYPE HAS EVER

No. 709 Cloister Bold.

No standardized INTERTYPE has ever become obsolete. The various Intertype models are interchangeable, so that new units can be added from time to time as the need for them develops. The work being done in any NO STANDARDIZED INTERTYPE HAS EVER

(No. 715 Kenntonian Italic and Small Caps Ready April 1924)

10 Point

No. 811 Kenntonian.

No standardized INTERTYPE has ever become NO STANDARDIZED INTERTYPE HAS A

No. 811 Cloister Bold.

No standardized INTERTYPE has ever become NO STANDARDIZED INTERTYPE HAS A

No. 817 Kenntonian Italic.

No standardized INTERTYPE has ever become NO STANDARDIZED INTERTYPE HAS A

No. 817 Kenntonian Small Caps.

NO STANDARDIZED INTERTYPE HAS EVER BECOME

12 Point

No. 935 Kenntonian.

No standardized INTERTYPE has ever become obsolete. The various Intertype models are interchangeable, so that new NO STANDARDIZED INTERTYPE

No. 935 Cloister Bold.

No standardized INTERTYPE has ever become obsolete. The various Intertype

NO STANDARDIZED INTERTYPE

(No. 936 Kenntonian Italic and Small Caps Ready April 1924)

14 Point

No. 973 Kenntonian.

No standardized INTERTYPE has ever become obsolete. The various STANDARDIZED INTERTYPE

No. 973 Cloister Bold.

No standardized INTERTYPE has ever become obsolete. The various

STANDARDIZED INTERTYPE

(No. 976 Kenntonian Italic and Small Caps Ready April 1924)

No. 1429 Cloister Bold.

18 Point Cloister Bold Series SHOWN IN THE SPECIMEN

No. 1450 Cloister Bold.

24 Point Cloister Bold Series SHOWN IN THE

No. 1466 Cloister Bold.

30 Point Cloister Bold SERIES SHOWN

No. 1480 Cloister Bold.

36 Point Cloister BOLD SERIES

Every line in this advertisement was set on an Intertype.

GOLDING APPLIANCES

Handy Articles for Every Print Shop, Factory and Office

THE OFFICIAL CUTTER



TABLET PRESS



Official Card Cutter

Made in sizes of 12 and 16 inches. Ruled table. Iron frame. Spring-back handle. Oak table. Graduated size gage. Low priced.

Boston Card Cutter

Made in sizes of 12, 16, 24 and 36 inches. Front, side and back gages of steel. Iron frame. Mahogany table. Graduated rule.

Tablet Press

Two sizes. Hold up to 5,000 sheets of stock of size up to $8\frac{1}{2} \times 16$ inches. Iron frame. Steel rods. Screw clamp. Oak trough.

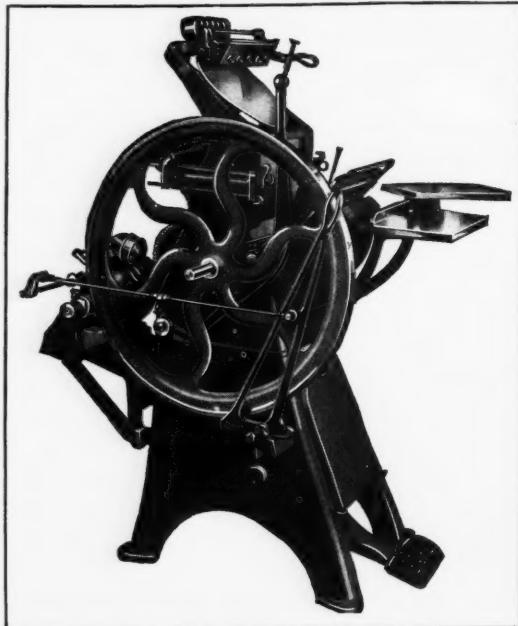
Little Giant Lead and Rule Cutter

Two styles. Four sizes. Gages from 80 picas back to 120 picas back and 84 picas front. Balanced handle. Large bearings. Wearing parts all steel. Powerful and easily operated.

THE BOSTON CUTTER



LITTLE
GIANT
Lead and Rule
CUTTER



The Pearl Press

Makes the Small Jobs Pay Big Profits

Has a maximum speed of 3,600 impressions per hour. It is easily fed on an average of 3,000 impressions per hour. The boys and girls enjoy feeding it. The makeready is handy and convenient. The distribution is automatically controlled by a full length fountain, three form rollers and a revolving disc. Rigid impression. Quality of production excellent.

The Pearl is the smallest and lowest priced hand feed power platen press made. It is very durably constructed. The cost of maintenance is practically nothing.

The illustration shows the Pearl Press of size 7×11 inches complete with full length fountain, counter, safety feed guard, individual electric motor.

A job print shop is not complete without the Pearl.

All Golding Products for Sale by Type Founders and Dealers.

**Golding Press Division, American Type Founders
Company**

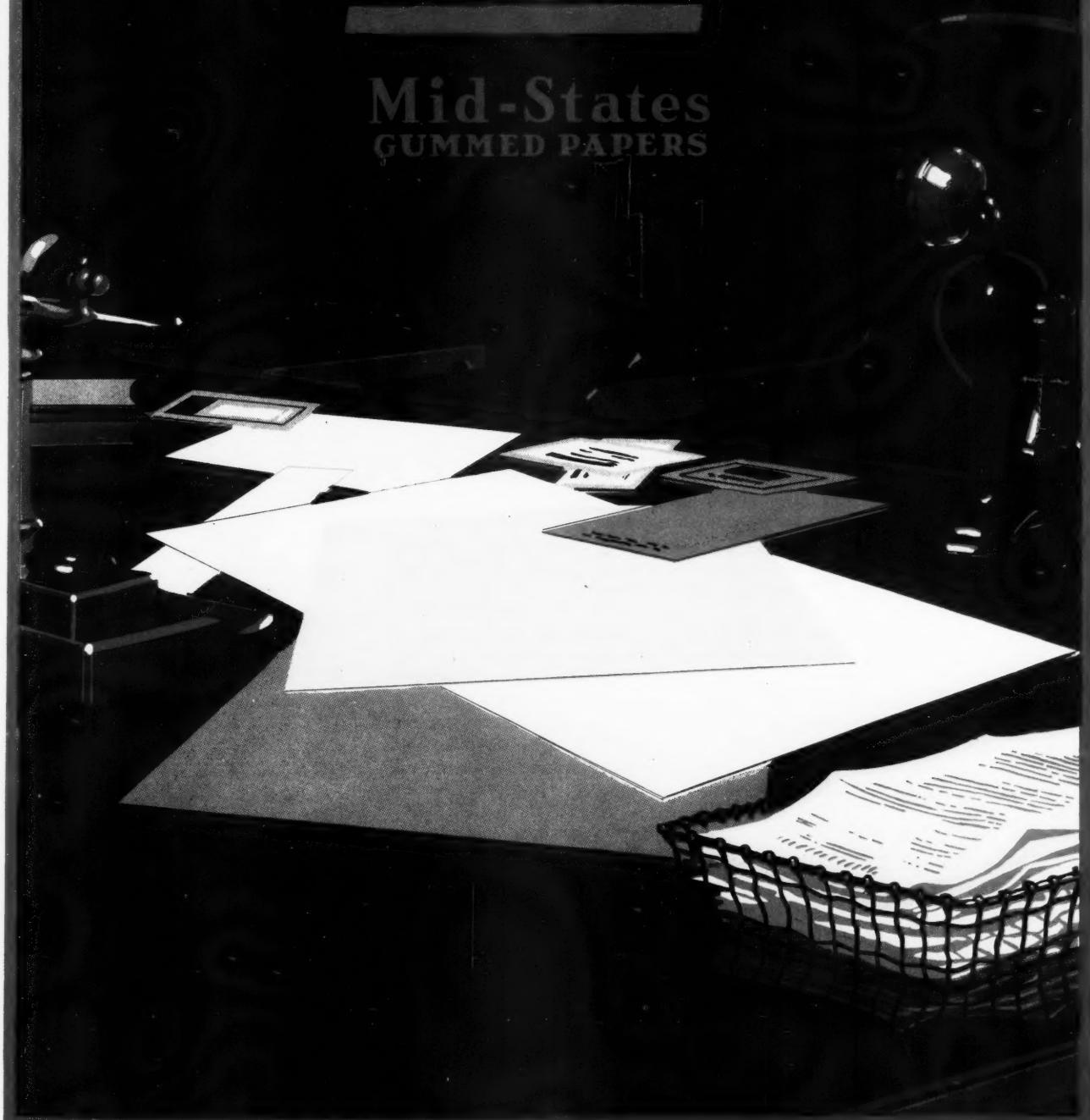
Chicago Office:
469 TRANSPORTATION BUILDING
Telephone Harrison 5936

We also manufacture the Golding Art Jobber, Golding Jobber, Official Hand Press, Golding Hand Clamp Power and Hand Lever Paper Cutters.

FRANKLIN, MASSACHUSETTS

**-they lie
flat**

**Mid-States
GUMMED PAPERS**



A Generous
Assortment
of Whites
and Colors

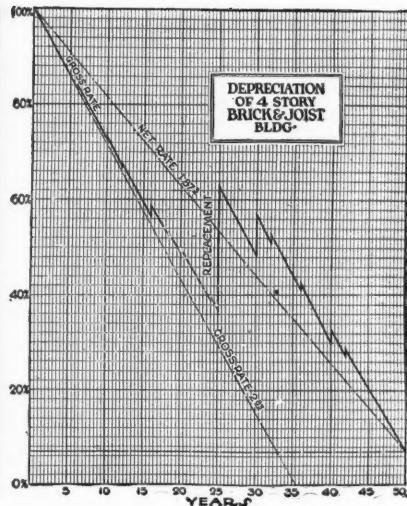
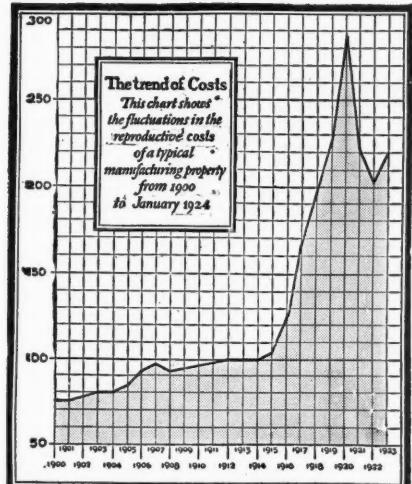
Manufactured and Guaranteed by

MID STATES GUMMED PAPER CO.
2433 So. Robey Street, Chicago, Illinois.

If your Dealer
does not carry
them write direct
for samples



Write for monograph P-4 "Property Records—Their Effect on Profit and Loss."



Showing the difference due to replacements between gross and net depreciation rates.

Should Depreciation Charges Recover the Outlay or the Property?

The A. A. Representative

There are A. A. Representatives located in 21 of the larger cities. Each is equipped to analyze your problems and give the following services:

- 1 To show wherein plant accounts may or may not reflect original costs or current values; to suggest a basis for securing a proper recognition of "plant and equipment" as an asset factor with bankers.
- 2 To outline plans for accurately establishing depreciation and obsolescence as a part of overhead charged to manufacturing costs.
- 3 To determine whether or not existing methods of handling plant accounts lead to inequities in taxes.
- 4 To suggest a trustworthy basis for bringing property values into agreement with insurance requirements and forms, and for maintaining this agreement to eliminate avoidable losses.
- 5 To illustrate the application of appraisal service to the most modern practice of property account control, card systems, equipment ledgers, etc.
- 6 To outline practical methods for departmentalizing property for cost accounting purposes.
- 7 To draw concise and simple specifications for An American Appraisal that will meet in the most practical manner a given set of property control and property valuation problems.

The service of these representatives is yours for the asking.

The depreciation rates of many corporations are designed to recover only the actual outlay for buildings and equipment.

There is, however, a strong tendency to set up rates on a basis calculated to replace buildings and equipment at prices higher than those paid for them.

The corporations operating on this basis believe that depreciation reserves are intended to replace the property instead of replacing the outlay for the property.

In both cases, however, the managements are paying more and more attention to the accurate determination of depreciation.

Since this can be done only by a disinterested and detailed examination of the property, there is a decided increase in the number of American Appraisals made for the purpose of checking depreciation charges.

In determining depreciation, as in the determination of any other factor of property value, An American Appraisal is generally recognized as The Authority.

It is the product of an organization made up of over a thousand members to insure accurate, disinterested, and provable analyses and valuations of property.

A generation of experience checks its judgments on depreciation and obsolescence. An unequalled statistical library makes its stated facts irrefutable.

The superiority of its work and methods has made it the largest appraisal organization in the world.

Send for monograph P-4, "Property Records—Their Effect on Profit and Loss."

THE AMERICAN APPRAISAL COMPANY • MILWAUKEE

Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Los Angeles, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle, Syracuse, Washington.
The Canadian Appraisal Company, Limited, Montreal, Toronto.

INVESTIGATIONS VALUATIONS, REPORTS — INDUSTRIALS, PUBLIC UTILITIES, NATURAL RESOURCES

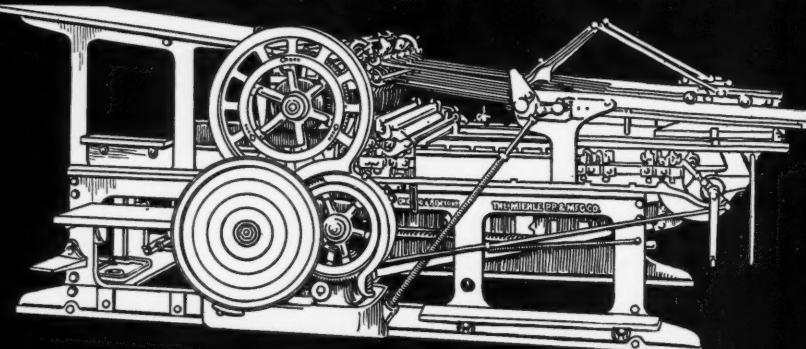


An American Appraisal

THE AUTHORITY

© 1924 The A. A. Co.

The Miehle



REPAIRS

THE Miehle is built of the best and most suitable metals. Its construction, in every respect, is the most careful possible. Nothing is neglected which will insure a maximum of accuracy and long wear.

However, metal is only metal and parts will wear, but no two-revolution press has ever done so much good work with so little repairing. Compare your Miehle repair bills with others.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

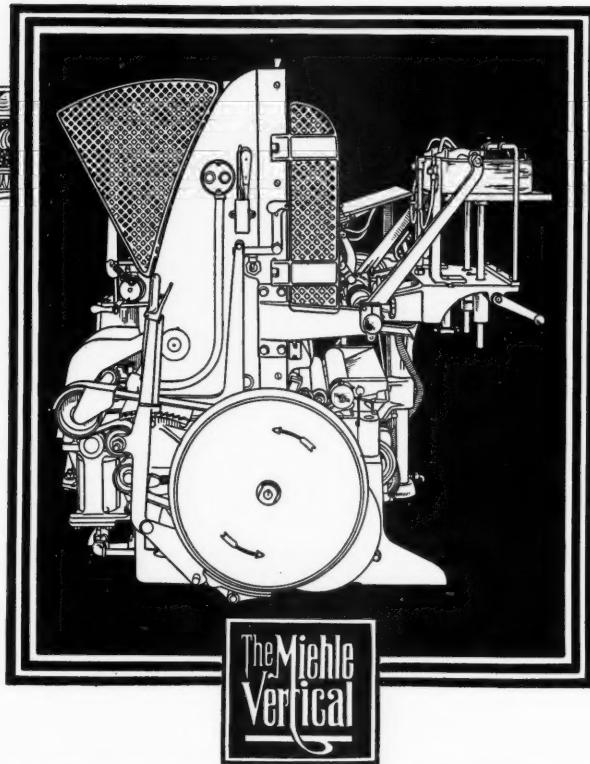
Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N. Y., 2610 Woolworth Bldg.
ATLANTA, GA., Dixson Printers Supply Co.

PHILADELPHIA, PA., 1015 Chestnut Street
DALLAS, TEX., 611 Deere Bldg.
DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

BOSTON, MASS., 175 Federal St.
SAN FRANCISCO, CAL., 693 Mission St.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



The Miehle Vertical

EXACTLY WHAT WE SAY

THE Miehle Vertical operates at from 2000 to 3600 impressions per hour. 3600 is a perfectly practical speed; it is not a mere talking point, a speed at which the press may be run, but not to be used in practice. 3600 an hour is *guaranteed*.

The same definite meaning is to be read into every other claim made for the Miehle Vertical. For instance, the sheet size is given as $12\frac{1}{2} \times 19$. That means that the press will print a sheet $12\frac{1}{2} \times 19$ and that the rollers, *both of them*, will cover the form completely. But—investigate for yourself.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth & Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL.—1218 Monadnock Block
NEW YORK, N. Y., 2610 Woolworth Bldg.
PHILADELPHIA, PA., 1015 Chestnut Street

ATLANTA, GA.—Dodson Printers Supply Company
Distributors for Canada—Toronto Type Foundry Co., Ltd., Toronto, Canada

BOSTON, MASS., 176 Federal Street
DALLAS, TEX., 312 Central Bank Bldg.
SAN FRANCISCO, CAL., 693 Mission Street

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Cuts Costs—Saves Time

With a West Sealer on the job you can seal broadsides at the rate of 20,000 a day. Any girl or boy in your plant can operate the machine—broadsides are simply fed in, the machine cuts out the seals and does the sealing.

Specifications:

Capacity:	20,000 Stickers in eight-hour day.
Sticker Cost:	Average 15c. per M.
Adjustable:	to any size.
Hand Feed:	
Automatic Ejector and Stacker.	
Portable—on Casters.	
1/4 H. P. Motor—	Lamp Socket Connection.
Finished in Black Enamel, Polished Aluminum and Nickel Plate.	
Weight:	390 lbs.
Diameter Pedestal:	28 in.
Length:	43 in.
—over all:	78 in.
Width:	40 in.
Height:	44 in.



Write for descriptive literature and specimens of work.

THE WEST SEALER

Built for efficiency, with simple, extra heavy parts. All wearing parts are of specially hardened steel. Bearings provided with oil cup. Belt driven—fool-proof—never gets gummed up—does neat work.



WEST MANUFACTURING CO.
90 - 94 Second Street, Milwaukee, Wis.

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

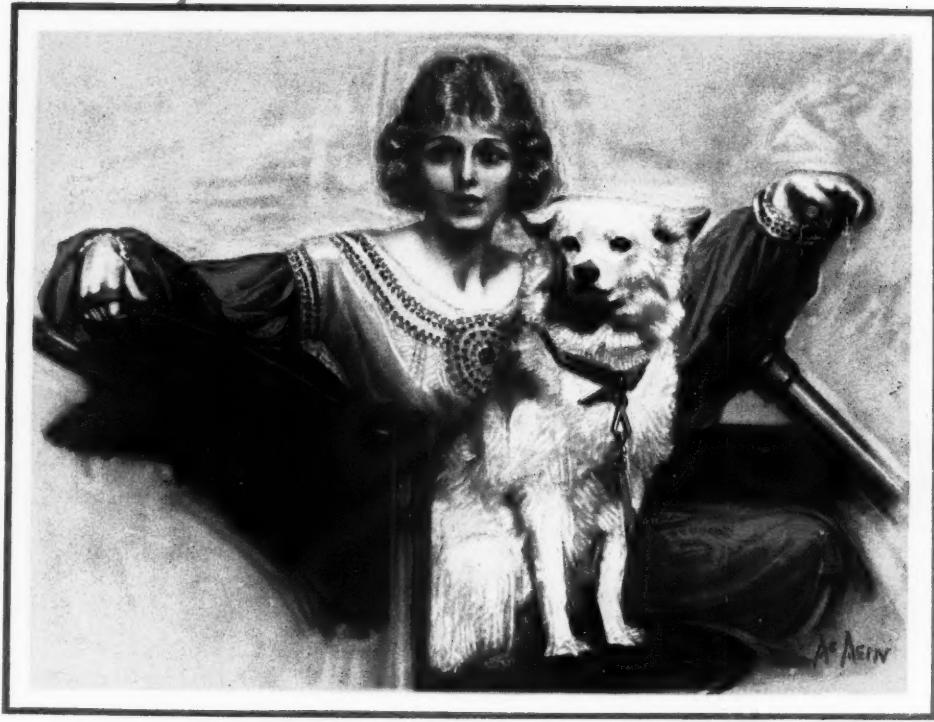
INDIANAPOLIS, INDIANA

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

Canadian Agents: Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg



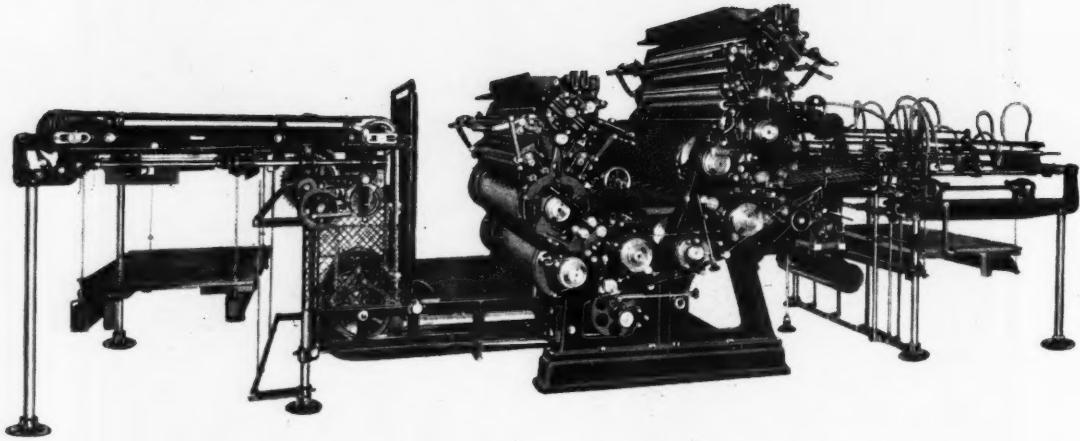
Courtesy of CADILLAC MOTOR CAR CO.

Announcing the New No. 34 Two-Color 36 x 48 HARRIS

The new two-color 36 x 48 HARRIS is introduced to you by the work it does. This insert was produced, on the first press assembled, during the initial test run made at the HARRIS factory in the presence of visiting lithographers and printers.

Specifications on the other side

HARRIS
offset  presses



*Specifications of the New No. 34
Two-Color 36 x 48 HARRIS*

Size Stock	-	-	-	17" x 22" to 36" x 48"	Power required	-	-	-	10 h. p. variable speed motor
Transfer	-	-	-	-	Drive pulley	-	-	-	20" x 3½"
Plate	-	-	-	38½" x 50"- .015" to .018"	(542 r. p. m. maximum)				
Blanket	-	-	-	40½" x 50"	(271 r. p. m. minimum)				
Speed, Normal	-	-	-	Guaranteed 4000 per hour	Floor space	-	-	-	7' 6" x 23' ½"
Speed on Close Register	-	-	-	Guaranteed 3500 per hour	Height	-	-	-	7' 10½"
Feed	-	-	-	Harris Pile Feeder	Base	-	-	-	5' 7" x 6' 5"
Delivery	-	-	-	Receding Pile Delivery	Shipping weight	-	-	-	33,000 approximate
					Net weight	-	-	-	25,500 approximate

Quotations upon request—write the nearest office

THE HARRIS AUTOMATIC PRESS CO.
Pioneer Builders of Successful Offset Presses

New York

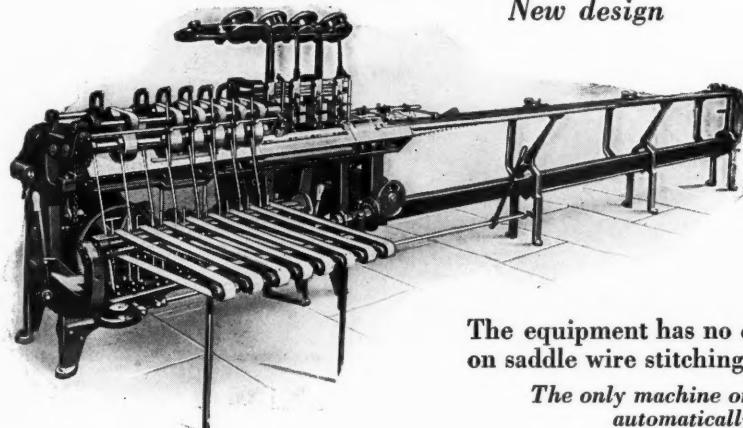
CLEVELAND

Chicago

HARRIS
offset  presses

Christensen Wire Stitcher Feeder

New design



UNEXCELED IN

Mechanical Balance

High Speed

Ease of Adjustments and
handling
short and long runs
economically

The equipment has no equal for cutting production costs
on saddle wire stitching and inserting.

*The only machine on which extended covers can be
automatically gathered and stitched.*



Good Reliable Service

- 1 Folders
- 2 Folder Feeders
- 3 Press Feeders
- 4 Wire Stitcher Feeders
- 5 Cutters
- 6 Roll Feed Job Presses
- 7 Gathering Machines
- 8 Covering Machines
- 9 Round Hole Cutters
- 10 Pneumatic Appliances
- 11 Bundling Presses
- 12 Slip-Sheet Separators
- 13 Sheet Varnishers
- 14 Tipping Machines
- 15 Ruling Machines
- 16 Ruling Machine Feeders
- 17 Register Line-up Tables
- 18 Press Slitters
- Etc.

Shattuck & Bickford Roll Feeder for C. and P. Job Presses

Prints from the Roll

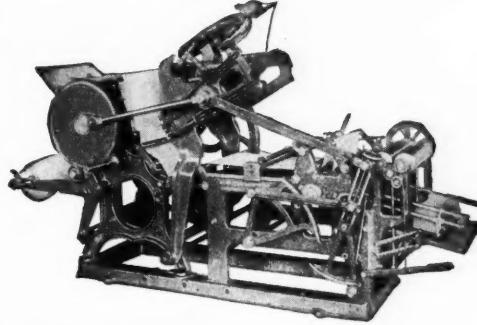
Perforates

Punches

Slits

Cuts into sheets, or
Rewinds

*Can be made to
Print in two colors*



The Shattuck & Bickford Automatic Roll Feeder gives exact register combined with speed, low cost, large variety of work and high quality of production. Feeds any kind of stock from tissue to heavy book or bond papers. Easy to adjust and operate.

Specialty work of various natures being produced. Place your problems up to this equipment and check the cost of production.

Commercial and private plants using equipments to advantage on regular mill, office and special sheet forms, etc.

GEORGE R. SWART & CO., INC.

Cost Reducing

Printers' and Bookbinders' Machinery

NEW YORK
Printing Crafts Building
461 Eighth Avenue

SAN FRANCISCO
Western Agents
Printers' Machinery Supply Co.

CHICAGO
Transportation Building
608 S. Dearborn St.

DETACH AND MAIL NOW

(City)

GEORGE R. SWART & CO., INC.
New York or Chicago

*Send, without obligation, data on the
equipments corresponding to the numbers we
have checked:*

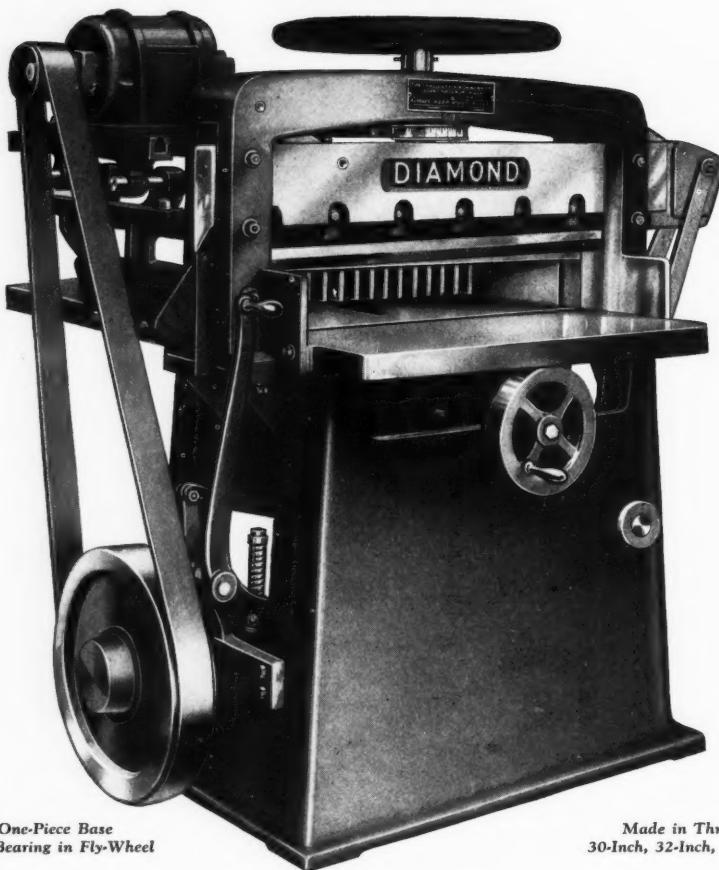
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

We are also interested in

.....

Firm

By



Heavy One-Piece Base
Hyatt Bearing in Fly-Wheel

Made in Three Sizes
30-Inch, 32-Inch, 34-Inch

Diamond Power Cutters

have the "double-shear" or dip-cut, down to the last sheet, and make heavy or light cuts smoothly, quickly and without drawing the stock. No "stall" or spring on the heaviest cuts. Note the strong, unyielding one-piece base, the massive side-frames and extra heavy and rigid knife-bar with its three adjusting screws. Has triple-split interlocking back-gauge, coming close to extra long side-gauges on both sides, and steel tape back-gauge indicator above knife-bar which can be easily locked. Many other features that will appeal to you.

*Send to us or any dealer for illustrated literature explaining
their many points of superiority*

The Challenge Machinery Co., Manufacturers
CHICAGO, 124 S. Wells St. Grand Haven, Mich. NEW YORK, 220 W. 19th St.

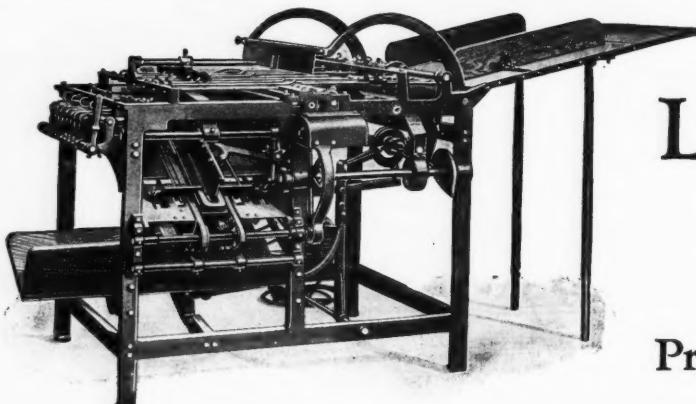


Important!

It isn't the price you pay per square inch for your electrotypes, that counts — it's the time it takes to make them print.

You can substantiate this happy conclusion, save money, and experience the pleasure of printing from fine plates, by sending us your next job.—Why not?

Plate Makers to the Graphic Arts



The **LIBERTY**

Range: 5½x6 to 22x32.

Angles, Parallels, or
Combinations of Both.

Prices, \$555 to \$990

Complete with Motor

Real Economy Without Sacrifice

The steadily increasing demand for Liberty folders is simply the Printer's recognition of the fact that improvements in folding machines do not "happen"—they come from the tireless research of expert designers.

The simplicity and quantity production of the Liberty has made it possible for every printer to enjoy the advantages of a high grade Folder without going "broke" to buy it.

THE LIBERTY FOLDER COMPANY

Agencies in all the Principal Cities

Originators of Simple Folders

SIDNEY, OHIO

Better Bound Books

Are being produced on

Brackett Stripping Machines

If you do edition binding in any of its forms, or the binding of drafts, tariffs, pocket checks, pass books, coupon books, bonds, maps, or paper boxes, there is a BRACKETT STRIPPING MACHINE for your needs.

Don't go on forever doing your stripping and reinforcing by hand. You cannot meet competition, employing hand methods.

The Brackett Stripping Machine Co.

TOPEKA, KANSAS

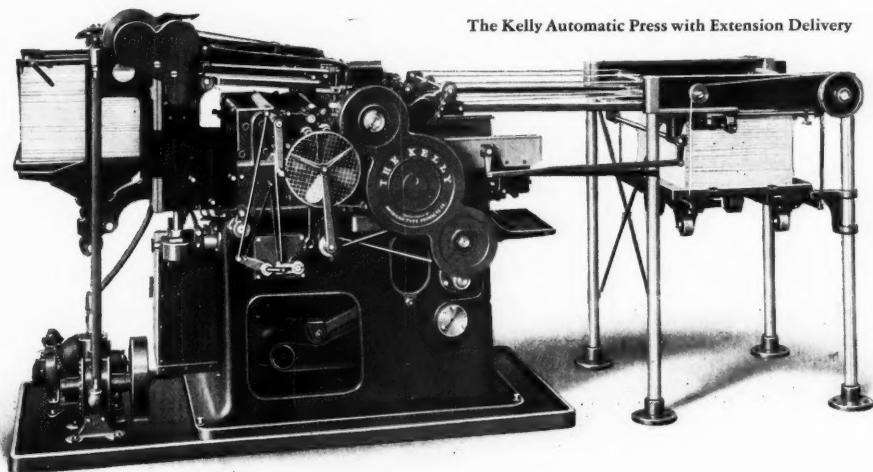
AGENCIES: LONDON, CAPE TOWN, SYDNEY, TOKYO

As a business builder the KELLY AUTOMATIC PRESS enjoys an enviable distinction

The KELLY THE BIG BUSINESS BUILDER

FROM AN INVESTMENT in one press many users have realized profits that have laid the foundation for additional purchases, in some cases up to half a dozen or more. The Kelly has rendered a distinct service to the printers of the world. It has been the means of changing pressroom conditions from old lines into better and more economical methods of handling small work. The production man knows what the Kelly will do and places upon it printing burdens that could not be carried by any other automatic press. Color and process printing, heretofore placed on slow-moving cylinders, is now run to the Kelly size with increased profit and in many cases with a distinct gain in quality. Measured by the square inch of printing capacity the Kelly is in cost the cheapest automatic press on the market. In quality of work, production, automatic features, safety devices and conveniences the Kelly is unequalled. Service organizations at all Selling Houses for the accommodation of our customers. The Kelly will take you out of the rut and open up new opportunities for profit.

The Kelly Automatic Press with Extension Delivery



American Type Founders Company

Boston, Mass.
New York City
Philadelphia, Pa.
Richmond, Va.

Baltimore, Md.
Buffalo, N.Y.
Pittsburgh, Pa.
Cleveland, Ohio

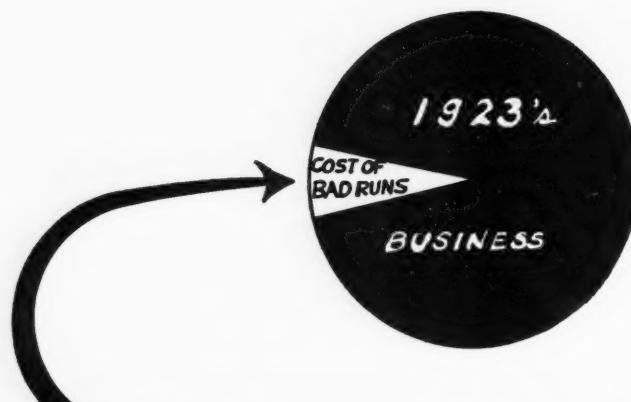
Los Angeles, Cal.

Cincinnati, Ohio
Atlanta, Ga.
Chicago, Ill.
Detroit, Mich.

Winnipeg, Canada

St. Louis, Mo.
Milwaukee, Wis.
Minneapolis, Minn.
Kansas City, Mo.

Denver, Colo.
Portland, Ore.
San Francisco, Cal.
Spokane, Wash.



How large was this sector last year?

Fortunes are being spent on the latest and best presses, automatically controlled by feeders and guides,—while the unruly, uncertain, capricious paper remains at large. This sector above may vary somewhat in size, but it persists in occupying a part of the circle—often a very considerable part. The paper must be controlled! The Stecher Curing Machine was developed by practical lithographers who concentrated their efforts upon this problem and solved it with this machine. You are continually spending the money on that slice which could buy this machine.



The Stecher Curing Machine is a patented equipment which scientifically conditions stock—damp, green, or otherwise—to the actual temperature and humidity of the pressroom atmosphere in about two hours, and accordingly delivers the paper to the presses, thoroughly seasoned, before any noticeable change in that atmosphere can take place. The quantity cured depends upon the size and number of machine sections, which in turn depend upon your particular requirements.

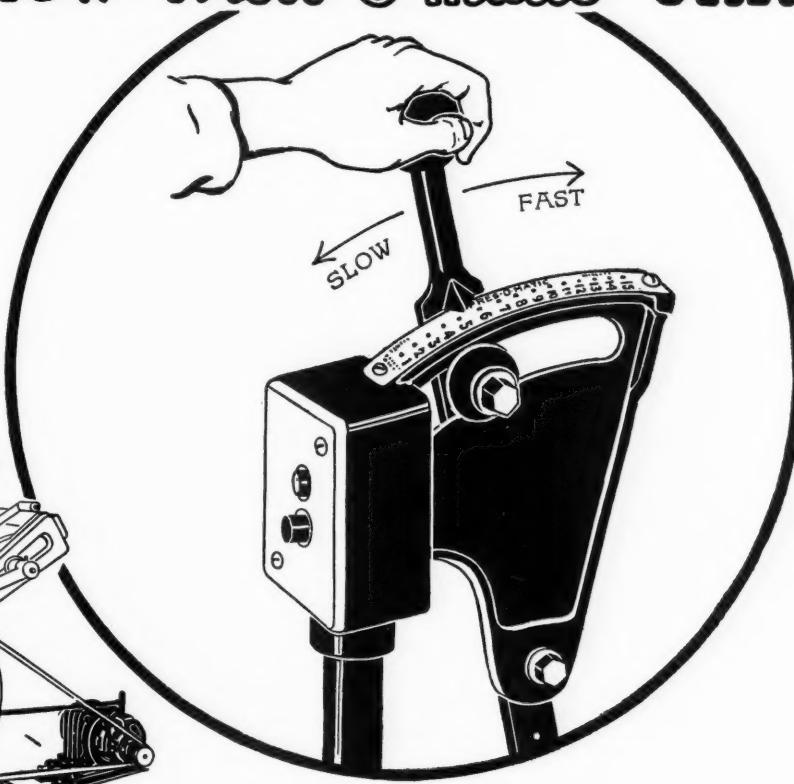
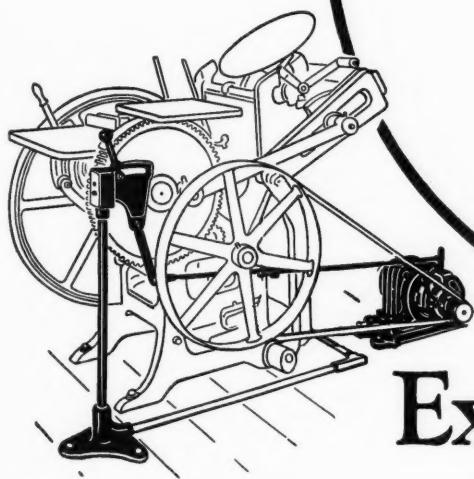
The machine also performs the service of rapidly drying and setting inks between colors, and before bronzing or cutting. It saves, in addition to time, a large amount of space in the usually overcrowded pressroom. It eliminates buckling and curling; makes perfect register possible; and accelerates production.

*For complete and specific information give size of your largest sheet
and your average daily consumption*

THE WILLSEA WORKS
Engineers : Founders : Machinists
ROCHESTER, NEW YORK, U. S. A.

Increase your press room capacity with the new Press-O-matic Unit

Flexible
Control
Speeds
Production



The Press-O-matic Lever Gives Perfect Control

The speed control lever of the Press-O-matic Unit is located convenient to the hand of the operator. It gives stepless control over a speed range of 4 to 1, a reduction of 75% from the maximum pressspeed. Thus every job can be run continuously at a highly productive speed. These long steady runs, at high speeds, build up production and profits.

*Ask your printers' supply salesman about the
new Press-O-matic Unit.*

Extra Impressions Are Clear Profit

Higher productivity on individual presses actually increases shop capacity. Shop overhead such as heat, light, rent and payroll are not affected by increased pressroom efficiency. Thus, added production due to steady running at higher productive speeds does not increase expenses. Consequently, every extra impression is sheer profit.

This profit—plus the added business created by quicker deliveries and better service—makes a huge difference in the profit side of the ledger at the end of the year. In many shops this difference converts losses into profits.

SOLD BY PRINTERS' SUPPLY HOUSES EVERYWHERE



KIMBLE ELECTRIC COMPANY

2408 West Erie Street

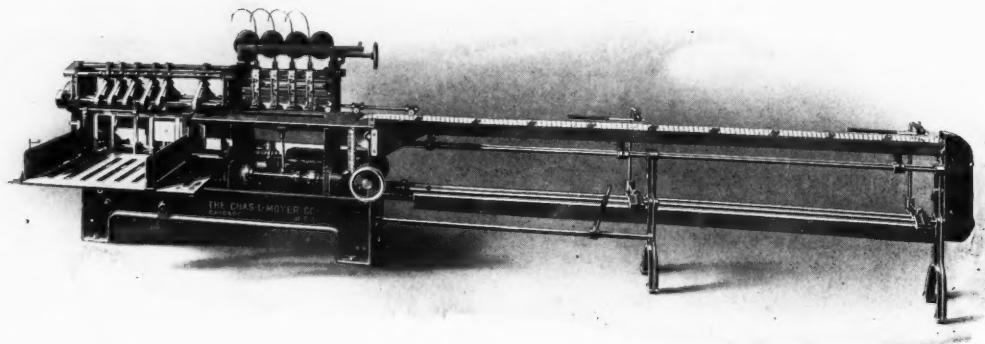
Chicago, Illinois



MANUFACTURERS OF VARIABLE SPEED MOTORS FOR PRINTERS SINCE 1905

The New Moyer
Automatic Book Stitcher

STANDS AT THE HEAD IN ITS LINE
So say all Moyer users. Let us prove it to you.



IMMEDIATE DELIVERY

THE CHAS. L. MOYER CO., 2906 Carroll Avenue, Chicago, Ill.
A Subsidiary of the BOSTON WIRE STITCHER CO.

**Go Ahead!
Back It Up
—Without
Stopping**

Paradoxical as this may sound to the uninitiated it nevertheless tells you what *you can do* if you outfit your Cylinder Presses with a Craig Electro-Magnetic GAS DEVICE.

You can go ahead and back up the form without stopping to let the ink dry; you eliminate the time wasting process of slip-sheeting; and you can run your presses at top speed all the time and maintain full color on the job.

Write for booklet "Speeding Up the Presses." It will tell you what many of the largest printing houses think of the Craig device. Why not try the device on approval as most of the satisfied users have done. If it does not accomplish all we say it will, its return will be accepted without question and the charge cancelled.

CRAIG SALES CORPORATION
636 GREENWICH STREET, NEW YORK CITY



\$24,000

*Yearly Volume of Work
Turned Out By Presses*

Cost of Presses
\$1350

You Quickly Pay for Chandler & Price Presses

The initial cost of Chandler & Price Presses is small.

They are quickly paid for—you soon start to realize good profits on a paid-up investment.

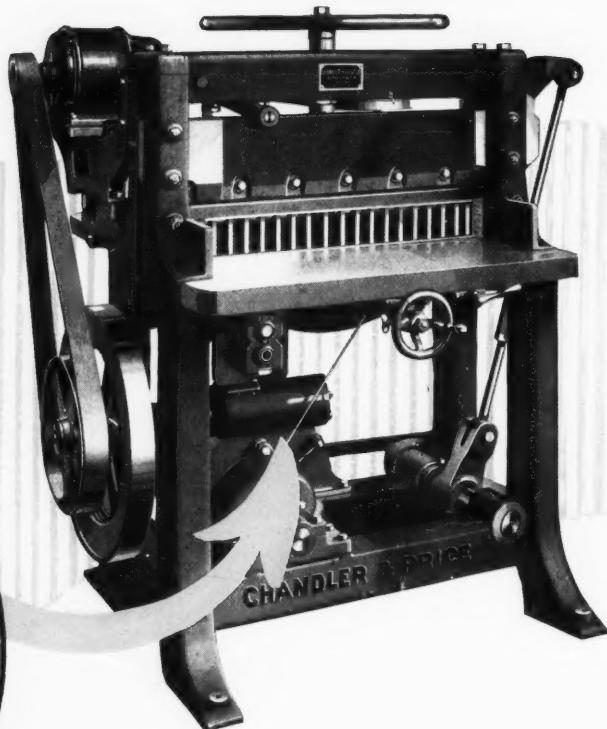
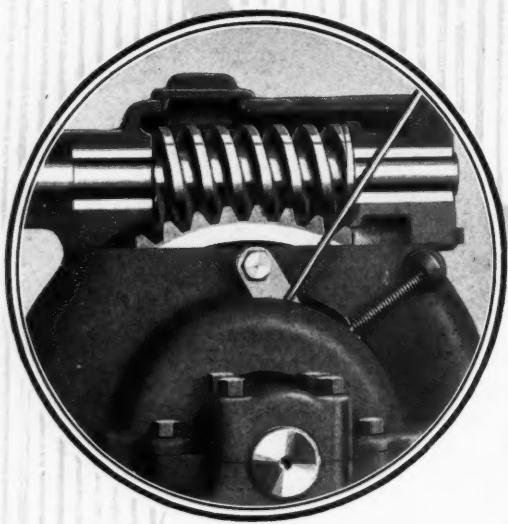
They quickly pay for themselves because they start to produce for you the day they are installed. They require no specially trained operators. Everyone understands the Chandler & Price.

Are you acquainted with all four sizes and styles of Chandler & Price presses?—the 8x12, the 10x15, the 12x18, the 14½x22 and the 12x18 CRAFTSMAN? See them at your jobbers and select the one best suited to your needs.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO, U.S.A.

Chandler & Price

This insert printed on a 10x15 Chandler & Price press, sheet 10x14, single rolled without slip-sheeting



A Powerful Worm Drive A Clean Accurate Cut

For its size, a worm gear exerts the greatest amount of power known to mechanics. An irresistible power, such as the worm gear delivers, is essential if a cutter is to make clean, accurate cuts.

Examine the worm drive of a Chandler & Price Cutter. Notice that the worm shaft is supported *at both ends* by large bronze bushings. Because of this construction, the shaft runs true, noiselessly, and free from vibration. Wear is reduced to a minimum.

The entire mechanism is enclosed in a closely fitted, dust proof case, and runs in an oil bath, insuring long life.

This is only *one* of the reasons why Chandler & Price Cutters are superior. See one at your jobbers; among other features, look over the worm drive.

Chandler & Price

ROBERTS

Not Just "Talking Points"

But Eight Features
of Advanced Design, Superior
Mechanical Construction and
Finest Materials

ROBERTS Machines possess eight outstanding features which enable them to withstand long, hard, continuous usage; to work with exact mathematical precision; to give clear, accurate type impressions.

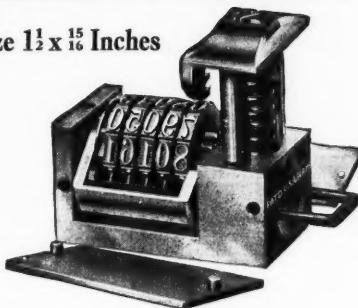
May we send you an interesting folder describing these Eight Outstanding ROBERTS Features?

ROBERTS Numbering Machines

Model 27—Size $1\frac{1}{2} \times 1\frac{1}{2}$ Inches

Type-High
Model 27
5 wheels

\$16.00



Type-High
Model 28
6 wheels

\$18.00

Nº 12345

Fac Simile Impression
VIEW SHOWING PARTS DETACHED FOR CLEANING

Machines to number either forward or backward—Orders for either style filled from stock—Fully guaranteed—Over 75 other models. Write for information.

Simplest—Strongest—Fully Patented—
Over 400,000 in Use—
Made Exclusively in U.S.A.

The ROBERTS NUMBERING MACHINE COMPANY

694-710 Jamaica Avenue
BROOKLYN, N.Y.

Builders of all kinds of Special Numbering Equipments.
Branches and Agencies in principal countries of the world.

ROBERTS



Go to Goes for The Goes Easter Blotters

An interesting and attractive series of seven designs, reproduced in full color especially for Easter publicity purposes.

The Goes Art Advertising Subjects also embrace an unusually large variety of large and small blotter designs, also

Calendar Cards Calendar Pictures
Mailing Cards Calendar Mounts

The Goes Diploma Blanks

An assortment of beautifully lithographed Diploma Blanks, designed especially for use by Public, Parochial, Common and High Schools, Colleges and Universities, so arranged that they can easily be overprinted from type with the required special copy.

The Goes Printers' Helps
also include both Lithographed and Steel Engraved
Stock Certificate Blanks Bond Blanks
Bordered Blanks

Lithographed Calendar Pads

A written request for samples and further information will bring a prompt answer

Goes Lithographing Company
45 West 61st Street, Chicago



C. M. C. Iron Labor-Saving Furniture

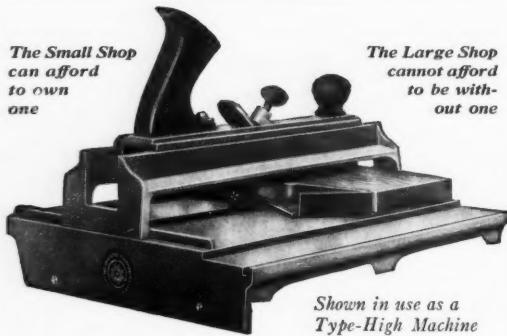
Challenge Labor-Saving Furniture

is made from the highest grade of fine-grained iron castings in our own specially equipped foundry, every piece perfectly smooth and finely finished to point-system—accurate as type. It is light in weight, absolutely rigid and practically indestructible.

Challenge Labor-Saving Iron Furniture

will not dent, bruise or swell, and will retain its positive accuracy under the most severe tests of locking and heating. Note particularly the cross braces cast in each piece, which not only give additional strength but provide convenient finger-hold for lifting from form or case.

Sold by the font or as sorts. Write for booklet giving sizes and font schemes. Sold by All Dealers.



The Hoerner Combination Shute-Board and Type-High Machine

It saves half the time in make-ready on all forms containing mounted plates. Has both a Knife and File Plane. Makes cuts type-high, squares, miters rule, trims slugs, bevels patent block plates, etc. All plates sent to the electrotype foundry or press room should be type-high—it pays.

WRITE FOR FULL INFORMATION



The Strongest and Most Dependable Furniture Made

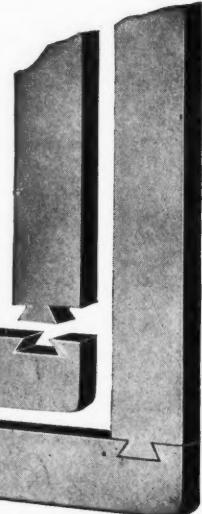
McGreal Combination Printer's Chases

The Right Size Chase for Every Form

Chases can be made up in a minute to fit any shape of form. Chases made up with or without cross-bars. Comes in lengths of 4 to 6 $\frac{3}{4}$ inches; each piece is 1 $\frac{1}{2}$ inches wide (cross-bars $\frac{3}{4}$ -inch wide). Sections store away in small space when not in use. The length is marked on every section.

Absolutely Rigid

Send for List of All Sizes



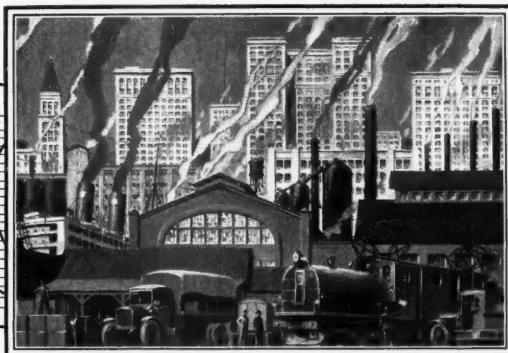
The Challenge Machinery Co., Grand Haven, Michigan

Chicago, 124 South Wells Street

New York, 220 W. 19th Street



Look for this
Emblem



Pictures that Sway Masters and Men

BY JAMES WALLEN

AN Italian thinker said that there are two major classes of people:

*Those who find things out for themselves.
Those who can see things when they are pointed out to them.*

It is needless to say that most of us belong in the second classification. Consequently pictures are a big part of our education.

The function of pictures is to point out things in a world where those who understand readily are too busy to explain to those who do not.

Business and schooling are conducted today by means of pictures, graphs and tables reproduced in half-tones and etchings.

Master minds, medium minds and mass minds all re-act in varying degrees to the potent picture. He who seeks to sway both masters and men must utilize photo-engravings.

This fact makes the photo-engraving craft one of the most essential

of industries. And as a vital force the American Photo-Engravers Association has come to the fore.

Today, thru an intelligent, co-operative plan the Association has established standards of quality which obtain America over.

When a photo-engraver displays in his shop and on his stationery the Association emblem, you may take him as a man who is willing to subscribe to a code which binds him to do superior work at an honest price and to add a service which insures satisfaction.

The foregoing paragraph is the pen portrait of a master engraver, as recognized by the members of the American Photo-Engravers Association. Further facts about him may be found in the Association booklet, "The Relighted Lamp of Paul Revere" distributed for the asking by reliable photo-engravers everywhere.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO



J. HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 18, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen.

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them the Carmichael Relief Blankets, and we are very happy to be able to state that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that the calligraphic overlays are very hard to get them buried down underneath. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE MCFARLAND COMPANY
RBM/MH Robert M. McFarland

~~ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DUE TO THE PURPOSE EVERYTHING IS UNCLASSIFIED BY THE GOVERNMENT OF CANADA~~

CARMICHAEL BLANKET COMPANY

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

Write for booklet and price list.

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

CARMICHAEL RELIEF BLANKETS

(Patented)

**Cylinder Presses
Platen Presses
Rotary Presses**

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

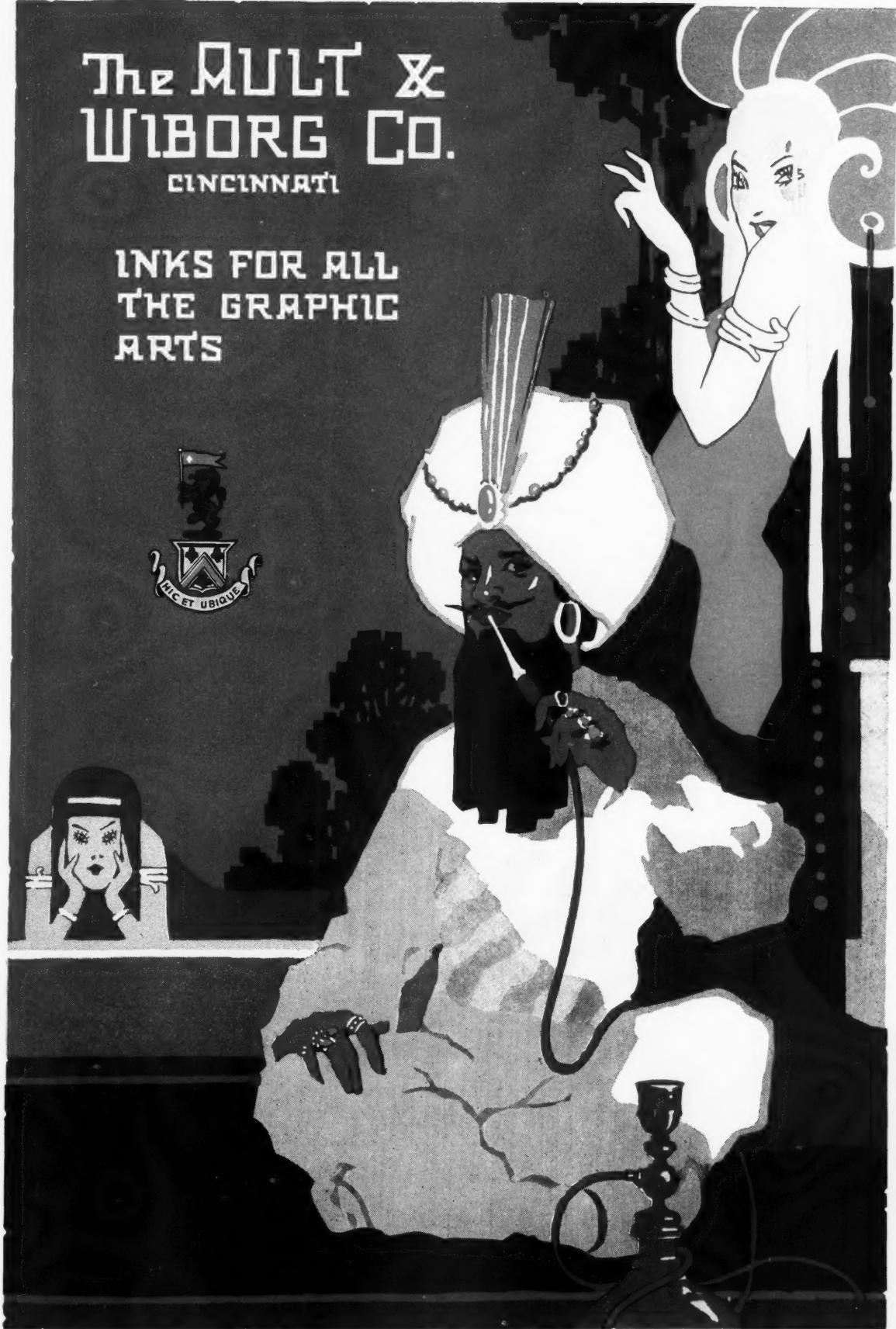
THE HOME OF THE GLOBE ENGRAVING & CO. 1872 DEPARTMENT OF CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

The RULT & WIBORG CO.

CINCINNATI

INKS FOR ALL
THE GRAPHIC
ARTS



Yellow No. 1539-28

Light Brown No. 1539-32

Light Red No. 1539-29

Blue No. 1539-31

Dark Red No. 1539-30

Black No. 1469-56

*Good Printing is as much dependent on
Good Rollers as it is on
Good Inks—*

to get the Best Results use

IDEAL ROLLERS

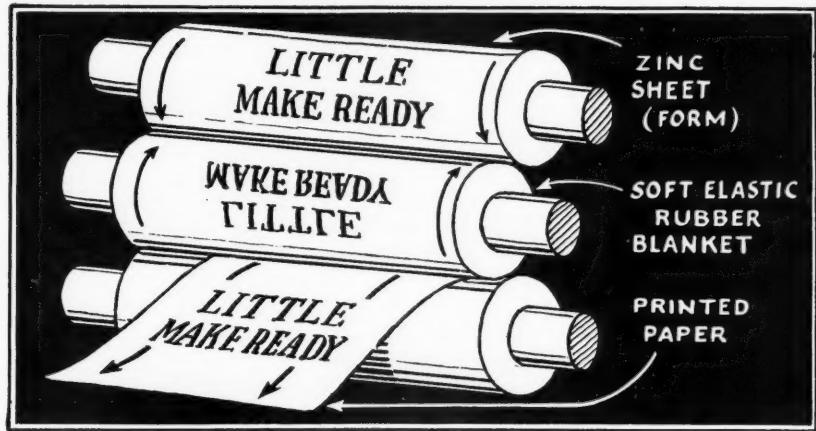
*Scientifically made
Rollers of Precision,
that will not melt;
that will not shrink;
that will not expand;
that are unaffected by
climatic or atmospheric changes;
that are correctly made
to economically distribute*

*The AULT & WIBORG CO.
Sole Selling Agents*

CINCINNATI

"Here and Everywhere"

NEW YORK	ST. LOUIS	MINNEAPOLIS	TORONTO, CAN.	CORDOBA, ARG.	HANKOW, CHINA
BOSTON	CLEVELAND	ATLANTA	MONTREAL, CAN.	RIO DE JANEIRO, BRAZIL	TIENTSIN, CHINA
PHILADELPHIA	BUFFALO	FORT WORTH	WINNIPEG, CAN.	MONTEVIDEO, URUGUAY	HONGKONG
BALTIMORE	Detroit	SAN FRANCISCO	Buenos Aires, ARG.	SHANGHAI, CHINA	LONDON E. C., ENG.
CHICAGO	MILWAUKEE	LOS ANGELES	ROSARIO, ARG.	CANTON, CHINA	



Little "Make Ready"

An offset press requires little make ready. The zinc sheet (which compares to the type form in letter press printing) is curved over and locked onto the top cylinder. The job is running in short order.

The offset press does not print from hard, unyielding type direct to paper. Instead, the impression passes to a soft, elastic rubber blanket. This blanket shapes itself to the contour of the paper, pressing the ink impression into the "valleys" of the paper surface as well as onto the "peaks".

This means "automatic" make ready. It means a quick "get-a-way" for each job.

Ask one of our representatives for details of this principle. Write the nearest office.

The Harris Automatic Press Company

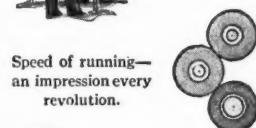
Pioneer Builders of Successful Offset Presses

New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



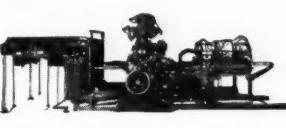
Low cost of medium large runs and up.



Speed of running—an impression every revolution.



Ideal for Direct Mail work. Offset emphasizes selling points, bulks up, withstands mailing and folds well.



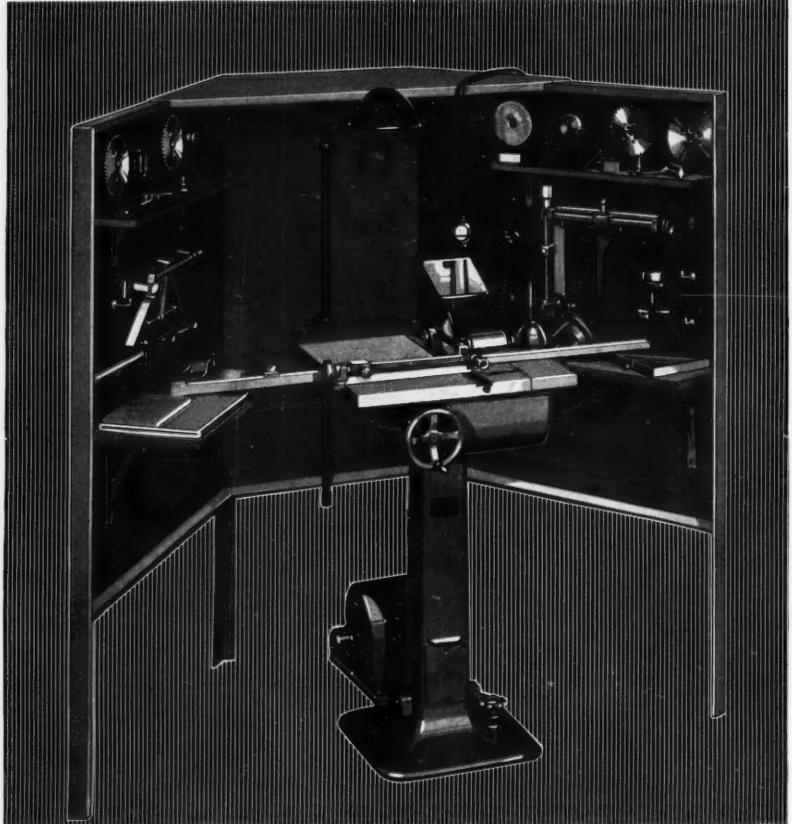
Built in standard sizes, from 17 x 22 to 44 x 64. Two 2-color models.

HARRIS

offset

presses

HAMILTON



Hamilton Saw Guard No. 15744

FOR saw-trimmer or plain saw, in composing room, electrotype or stereo-type foundry. A cabinet as well as a screen or guard—everything auxiliary to the most accurate and rapid use of the machine kept in order and ready to hand. Note handy shelves, light fixture, open base for passage of metal truck, ample room for extension gauge, minimum of floor space.

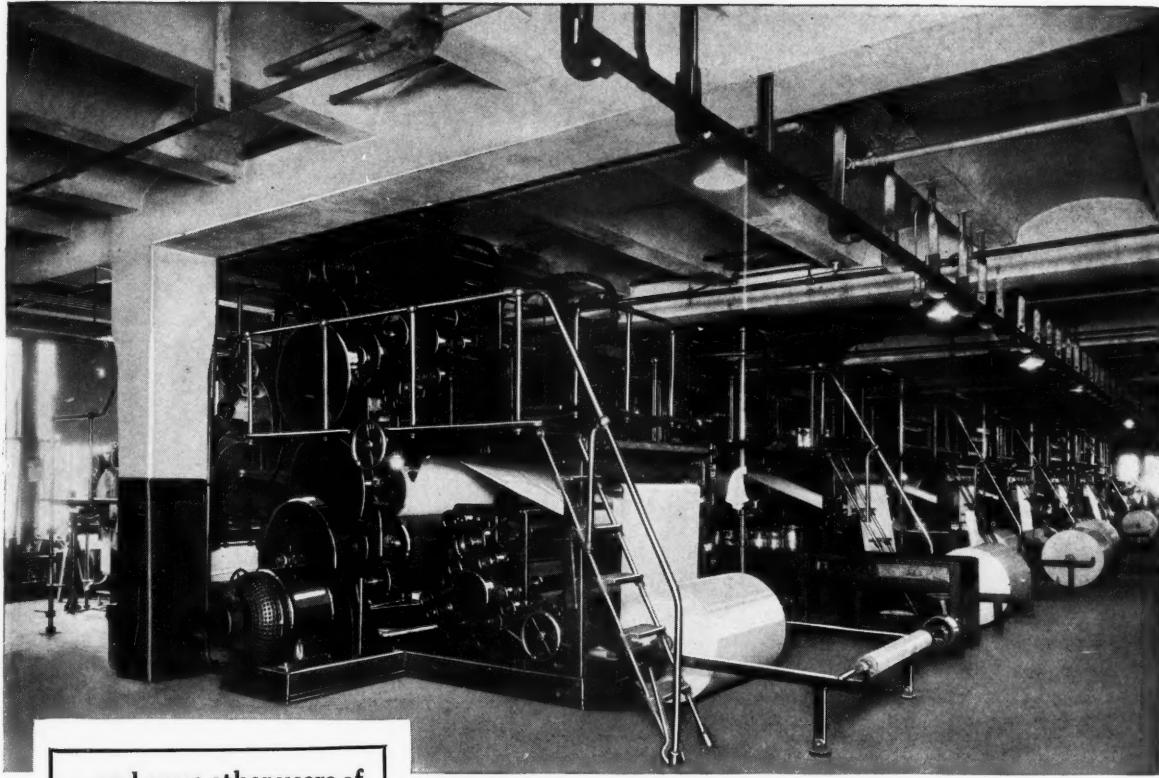
With flying chips and sawdust confined by this guard—with no danger of damage to other equipment or machines—and no possibility of discomfort or injury to the workmen—the saw may be wherever it can give its maximum of service as a standardizer of material and a profit-maker.

SPECIFICATIONS: Width, front, 64", back, 20". Depth, 31". Height, 60". Base opening, 18" to floor. Long and short tool hooks on both sides. Upper shelves, 4 x 24 inches, flat; lower shelves, 8 x 24 inches, slightly tilted. In steel only; baked olive enamel. Shipped K.D., with instructions.

THE HAMILTON MANUFACTURING COMPANY
TWO RIVERS, WISCONSIN

Eastern House : RAHWAY, N. J.

HAMILTON goods are for sale by all prominent type founders and dealers everywhere.



—and some other users of
G-E magazine press
equipments include:

P. F. Collier & Sons—New York City
R. R. Donnelly & Sons—Chicago, Ill.
Farm Life Publishing Co.—Spencer,
Ind.
Giles Printing Co.—New York City
W. F. Hall Company—Chicago, Ill.
Henneberry Company—Chicago, Ill.
Judd & Detweiler—Wash., D. C.
Pathfinder Publishing Company—
Washington, D. C.
Periodical Press—New York City
Rumford Press—Concord, N. H.
Chas. Schweinler Press—New York
City
Southern Ruralist—Atlanta, Ga.
Southgate Press (Modern Priscilla)—
Boston, Mass.
Street & Smith—New York City
Youth's Companion—Boston, Mass.



Ask the G-E Sales Office nearest you
to make recommendations covering
your requirements.

General Electric Company
Schenectady, N. Y.
Sales Offices in all Large Cities

Printing THE DELINEATOR

The Butterick Publishing Company depends on G-E Motors and the G-E Control System to print *The Delineator*—the magazine rotary webb presses of this company being direct-driven by G-E Motor equipments.

For magazine rotary press service, the General Electric Company furnishes specially designed single-motor and double-motor alternating- and direct-current drives and control. The negligible maintenance charges on these motors and controls bear evidence of their substantial design and reliable construction.

G-E Controllers provide complete control by means of Push Buttons—which permit of jogging the press (however slightly), a sustained slow speed for threading, a fast yet smooth change from threading to any desired printing speed. Inherent safety features, designed with utmost care, provide safety to the operator, the press, and the electrical equipment.

GENERAL ELECTRIC

Please Mention THE INLAND PRINTER When Writing to Advertisers.

495-22

Chandler & Price New Series Presses

MADE IN FOUR SIZES:

8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

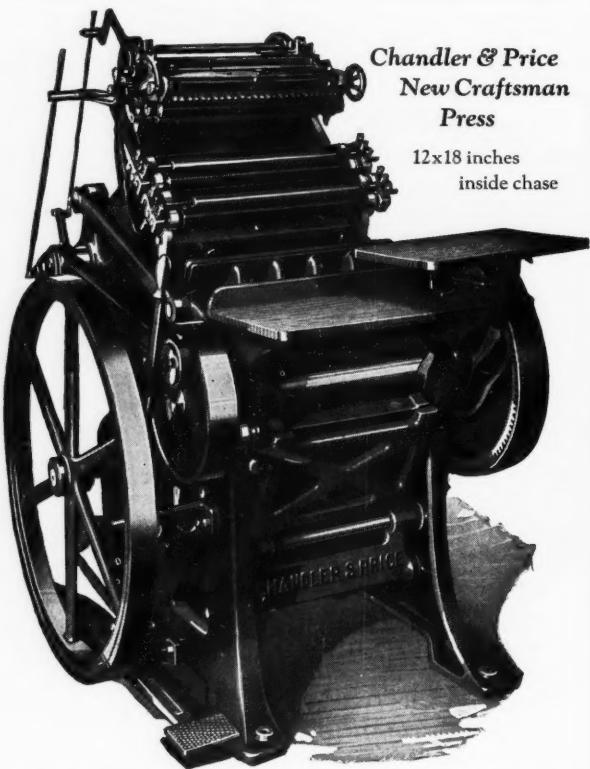
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

American Type Founders Company



WOOD AND STEEL FURNITURE
FOR PRINTERS · INCLUDING CUT-COST
EQUIPMENTS · MADE BY
THE HAMILTON MANUFACTURING
COMPANY



CARRIED IN STOCK FOR PROMPT SERVICE AT ALL OUR SELLING HOUSES
AMERICAN TYPE FOUNDERS COMPANY

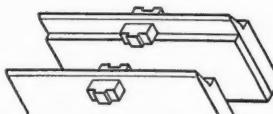
SET IN GARAMOND CLELAND COMBINATION ORNAMENTS



The New and Better Way to Produce Quality Rule Forms

GREATER accuracy of alignment is assured for vertical rules in blank-form work by the use of this new slug-aligning Ludlow matrix. This novel interlocking method is a Ludlow invention and an exclusive Ludlow feature. It enables the Ludlow operator easily to produce intersecting horizontal and vertical rule combinations with far greater accuracy of alignment of verticals than has hitherto been secured with slug composition.

Ludlow matrices for blank form work are made in a variety of ruleface combinations in 12, 18 and 24 point. By setting one line in the desired size and then recasting, the operator may produce as many lines as needed.



Section of "Interlocking" Ludlow slug cast from slug-aligning rule matrix with regular horizontal rule matrices.

When the slug-aligning matrix is used the slug lines lock together insuring positive, accurate alignment of verticals.

By this method, with a little care, Ludlow users can produce exceptionally good rule work for blank forms. One St. Louis firm found recently that it could produce blank forms by the Ludlow method almost the equal of wax plate work, and at a saving in cost of more than seventy-five per cent. As this saving was based on their chargeable hour cost, this new method should interest every printer who does even a small amount of this class of work.

Many Ludlow users say that this is the better way to produce quality rule forms.

Ludlow Typograph Company

2032 Clybourn Avenue
CHICAGO

SAN FRANCISCO
Hearst Bldg.

NEW YORK
World Bldg.

LUDLOW QUALITY COMPOSITION



FLEXIBLE GLUE

15c
Per
Pound

f. o. b. New York, or Dunellen, packed in barrels

100 lbs.	16c per lb.
50 lbs.	18c per lb.
25 lbs.	20c per lb.

Standard for thirty years. Finest raw materials used insuring joints remaining flexible. Foolproof in operation—dissolves readily—has maximum strength necessary—will retain its flexibility and binding strength under all climatic conditions.

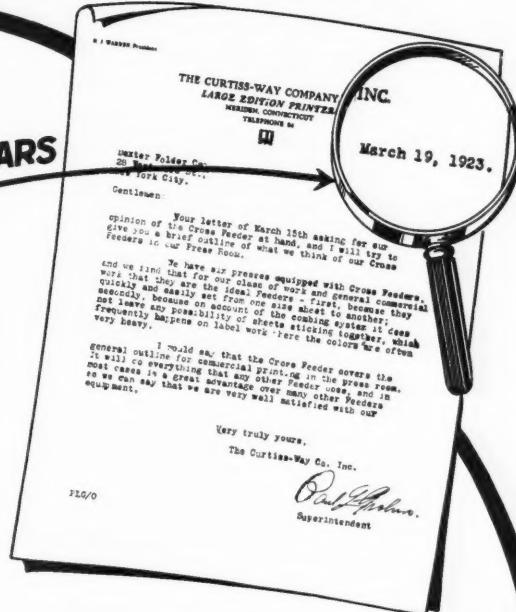
Let us send you a trial shipment, at our expense if unsatisfactory, or free sample on request.

NATIONAL GUM & MICA CO.

Main Offices: 59th St. and 11th Ave., NEW YORK

Branches: Boston Charlotte, N.C. Chicago Dunellen, N.J. Philadelphia San Francisco, Cal. Cincinnati Los Angeles
Atlanta, Ga. Toronto, Canada London, England

The CROSS FEEDER



"Intend to Equip all our Presses with them"

"They are the Ideal Feeders"

Sixteen Years Between These Statements—Yet
One Is Just As Enthusiastic As The Other

ONE YEAR after the installation of their first Cross Feeder, the Curtis-Way Company, wrote:

"Intend to Equip all our Presses with Them"

SIXTEEN YEARS later they wrote:

"They are the Ideal Feeders"

Your experience can be the same.

Ask us for the booklet, *Extra Cylinder Press Profits*—sent to you to any address you want—and no obligation.

DEXTER FOLDER COMPANY
28 West 23rd Street New York City

PHILADELPHIA

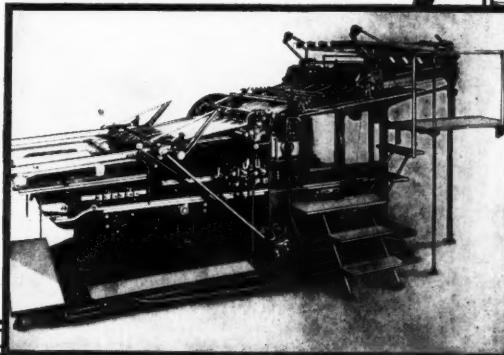
CHICAGO

BOSTON

CLEVELAND

ST. LOUIS

Harry W. Brintnall
San Francisco & Los Angeles
Dodson Printers' Supply Co. E. G. Myers
Atlanta, Ga. Dallas, Texas
T. W. & C. B. Sheridan Co., London, England
Exclusive British Agents for Dexter Folders and Pile Feeders
FEEDERS FOLDERS CUTTERS
STITCHER-FEEDERS BUNDLING PRESSES



PHENOID

Rids the Print Shop of Lost Motion

Lifting forms from the press for cleaning purposes is a waste of labor, a waste of time and a waste of money. If type fills up, it can be quickly cleaned while on the press. Phenoid "Instantaneous" rids the print shop of lost motion.

Test Phenoid on the hardest job in your shop —an ink-caked type form or smudgy halftone cut. You'll say it's the fastest solvent you have ever used.

Send for a Trial Quart

If for any reason you don't like Phenoid, we agree to cancel the charge.

Quarts, \$1.00 Gallons, \$3.00

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

Chalmers Chemical Company

Specialists in Solvents and Detergents for Over Twenty Years

123 Chestnut St., Newark, N. J.

**Vandercook Rigid Bed
COMPOSING ROOM PRESSES**



COMPOSING ROOM CYLINDERS

SIZES, 17 x 25 and 25 x 25

The large size will take a full-size newspaper page locked in type-high chase without inking or printing the chase. These presses have the most efficient and at the same time the simplest automatic inking, trip, grippers and feed.

The inking system is so built that a single unsupported 10-point letter, that will just stand alone, can be placed in the cylinder and it down. To wash up and care of the rollers is most simple. These presses are furnished with removable steel galley thickness bed plate so that forms may be proofed in galleys or slid on bed of press.



ROLLER SERIES PRESSES

SIZES, 10 x 24 and 12 x 24 (Automatic Inking)

The Vandercook Roller Series Proof Press inks both ways of trave and prints both ways. It has two ink plates. It is most accurate and speedy in operation.

When precision galley are required, the cylinder gives a great service testing in type or monotype. Proofs are made which do not show any indentation of the sheet and the proofreader immediately detects any imperfectly cast characters.



MODEL NO. 1 TRUSS PRESS

SIZE, 13 x 18 (Hand Inking)

Built for the greatest good in the shortest number of strokes than can be done on any press can be done on this press. four-color process work to perfect register more simply than on any other machine. It is ideal for testing cuts and plates as well as for ordinary proofing.

The presses are equipped with register device, improved hand brayer, and galley thickness bed plate.

PROOF

That the Rigid Bed Principle of Construction
is the Correct Principle for Com-
posing Room Presses

VANDERCOOK Rigid Bed Proof Presses

Are used where Quality and Speed in the Production of Proofs
are most needed. The great majority of the major pub-
lications in the United States are now assisted in
the making by Vandercook Rigid Bed
Composing Room Presses

A Few of Many Instances

R. R. DONNELLEY & SONS Co., of Chicago, which is admitted to be the largest general printing plant in the world, use twenty-six Vandercook Rigid Bed Composing Room Presses. In the plant as many as twenty to thirty final proofs, perfectly printed, are required on the pages of the great mail order catalogues. With the skillful handling of the Composing Room Cylinders in this plant the average time with two operators to produce twenty final proofs and change the form is one minute.

THE CURTIS PUBLISHING Co., of Philadelphia, publishers of the Saturday Evening Post, etc., use eleven Vandercook Rigid Bed Composing Room Presses. Every page of the great national publications produced by this firm is known to be perfect in its printing qualities before it leaves the composing room.

At the GOVERNMENT PRINTING OFFICE, Washington, D. C., all the type used is tested on Vandercook Rigid Bed Presses.

At the BUTTERICK PUBLISHING CO., of New York, every page is tested in type and also in plates on Vandercook Rigid Bed Presses. "Ad Setters" who do nothing but set advertisements and are the best paid branch of the

printing industry are almost unanimous in the use of Vandercook Rigid Bed Composing Room Presses. These firms must have the very best quality in their proofs. They find not only quality but speed and low cost of production in these Rigid Bed Machines.

In the vicinity of Boston, where a large proportion of the fine bookmaking of the United States is done, such plants as that of the Houghton Mifflin Co., Ginn & Co., Norwood Press, Plimpton Press, etc., use Vandercook Rigid Bed Composing Room Presses.

Every daily paper of national importance in Boston, New York, Philadelphia, Baltimore, Washington, Cleveland, Chicago, etc., etc., use Vandercook Rigid Bed Composing Room Presses. These presses are meeting in a practical and inexpensive way the growing demand from advertisers for more and better proofs.

These specific instances are cited because the character and volume of the work done makes these plants more generally known throughout the nation, but there are hundreds of other firms using these machines who have the highest appreciation of quality of work and low production costs.

Some of Our Last Month's Deliveries

Ginn & Co., Boston, Mass., one No. 1 Truss Press to be used as a test press. This firm previously purchased two No. 25's and one No. 17 Rigid Bed Composing Room Cylinders and one No. 20 Roller Series Press.

Canadian Government, Ottawa, Canada, four No. 17 Rigid Bed Composing Room Cylinders, which were selected by the Canadian Government without any personal solicitation on our part.

New York Times, New York, one No. 25 and one No. 17 Rigid Bed Composing Room Cylinders.

The Chicago Tribune, Chicago, one No. 17 Vandercook Rigid Bed Composing Room Cylinder.

The Methodist Book Concern, Chicago, one No. 21 Rigid Bed Roller Series Press.

Blakely Printing Co., Chicago, one No. 17 Rigid Bed Composing Room Cylinder (eighth repeat order).

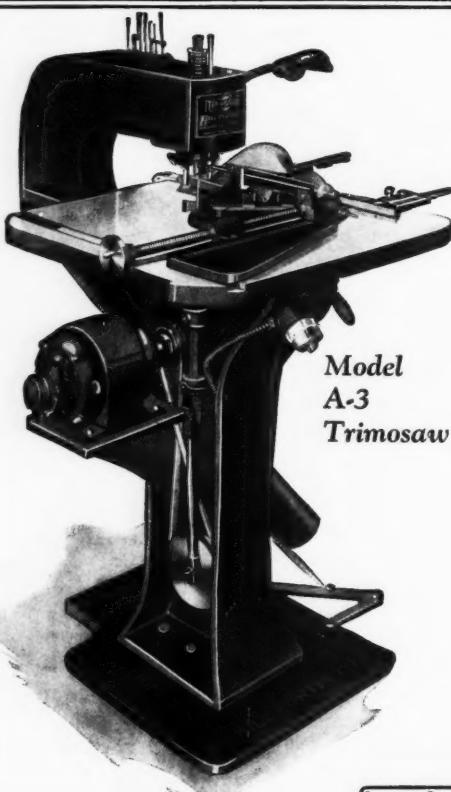
J. Horace McFarland, Harrisburg, Pa., one No. 1 Truss Press with ground in cylinder and bed to be used to test plates and engravings (third repeat order).

VANDERCOOK & SONS

Originators of the Modern Proof Press

1716-22 West Austin Avenue, Chicago, Ill.

Represented by: Keenan, Pollard & Co., New York; John S. Thompson, San Francisco; Prince & Hensley, Los Angeles; C. I. Johnson Manufacturing Co., St. Paul; Baker Sales Co., London, England.



**Model
A-3
Trimosaw**

**The Most Versatile Machine
for the Printer**



With Micrometer Point Measure Gauge it will

Saw, Trim, Mitre, Drill, Mortise, Route,
Bevel, Jigsaw, Plane Type High, Grind,
Undercuts, Countersink, Notches,
Broaches, Etc.

It will do everything a printer's should do and many
things other saws won't do.

Trimosaw Outlasts Any Other Saw-Trimmer

FIVE DIFFERENT MODELS—One just suited for your shop



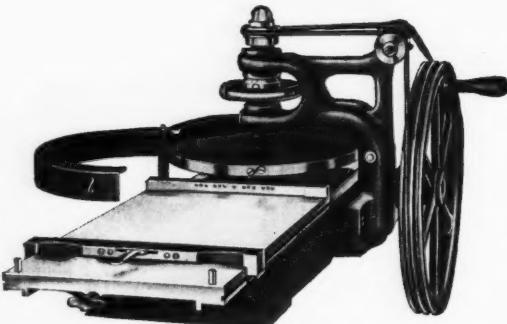
Representatives

CHICAGO STORE 641 South Dearborn St., Chicago, Ill.

Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina
F. T. Wimble & Co., Ltd., Sydney, Australia

EXHIBITOR

Graphic Arts Exposition 
Milwaukee, August 18-23, 1924



Hederman Brothers, Jackson, Miss., well known
printers, lithographers and engravers of the
South, write "We do not see how we ever
got along without our Type-Hi Disc Planer."

Who Pays for Make-Ready?

Whether it's you or your customer the 50%
of make-ready time that is saved by the Type-
Hi Disc Planer will be to your advantage.
It betteres quality and speeds production.
High, twisted and warped printing plates—
mounted on wood or metal—are quickly
and accurately leveled. One or more plates
measuring 13 x 20 inches can be planed in 90
seconds. Write now for complete details.

TYPE-HI CORPORATION

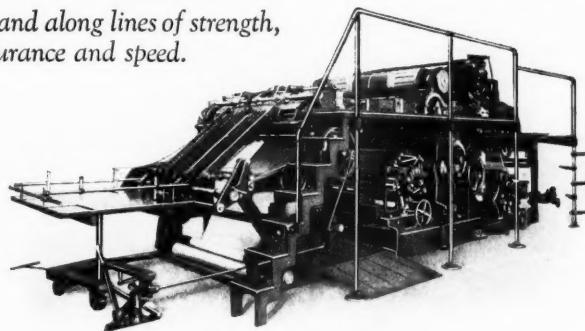
508 East Genesee Street Syracuse, New York

TYPE-HI DISC PLANER

KIDDER PRESSES

Are built to suit you and along lines of strength,
beauty, endurance and speed.

We have been
building them
right for over
forty years



Our wide experience
and good service are gladly
at your command

KIDDER ROTARIES

Are surpassed by none for that special job. We can prove it to you.

KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway

CHICAGO, 166 West Jackson St.

TORONTO, CANADA, 445 King St., West

The First Voyage:



THOUGH living in Bagdad all my life, I am known as Sinbad the Sailor from my many voyages to strange and little known lands. On my first voyage, while becalmed in the Persian Gulf, we betook ourselves to a nearby island to rest from the fatigue of the sea. But, on a sudden, our island trembled and shaking us terribly, disappeared from sight. For what we took for an island was in reality the back of a whale and, of my companions, I alone was saved, clinging by chance to a bit of wood we had brought from the ship for fuel.

Of my subsequent experiences I shall speak more next month."

Moral

"Fickle foundations do not make firm footings."

Which explains why we built our business on the foundation of thorough knowledge and mature experience—just a part of the A E C method.



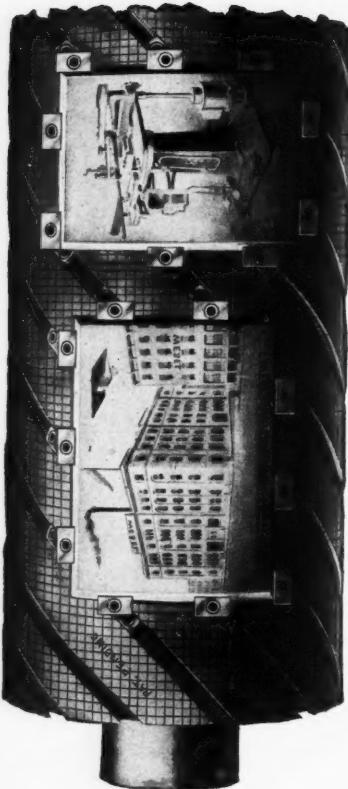
AMERICAN ELECTROTYPE CO.

SHERIDAN BLDG.

NINTH & SANSOM STS.

PHILADELPHIA





And Now!
Your Press Cylinders with the
WESEL
FINAL GROOVE

THE same swift, sure and reliable system of plate mounting known to every user of the Wesel Final Base and Hook is now available to every user of web presses. We are prepared to groove and equip your press cylinders for mounting curved plates with the Wesel Final System.

It is the combination of the exclusive Final Groove and Final Hook that makes this the ideal method for handling curved plates. Positioning of plate and hook is quicker; holding action of hook is positive and unrelenting; hair-line register is a simple adjustment—it is *swift, sure, reliable*.

If your presses are now equipped with a plain groove to take the Wesel Old Style Clamp with drop-in nuts, this groove can be readily altered to the Wesel Final System.

Write for quotation, stating name of press and length and diameter of cylinder

F. WESEL MANUFACTURING CO.

Brooklyn—72-80 Cranberry Street
Chicago Branch—431 South Dearborn Street

The Boston No. 5

IS A FOOT-POWER WIRE STITCHING
MACHINE OF UNUSUAL
EFFICIENCY

IT Meets Every Requirement of offices not needing the power models, is simple in design and turns out a volume of work that is "Boston" quality in all respects. Capacity, two sheets to one-half inch; fine round or flat wire; easily operated by foot power; working parts visible; flat and saddle table; singly adjusted to thickness of work; interchangeable four-surface cutters.

American Type Founders Company

SELLING AGENT FOR BOSTON STITCHERS



*Write to our nearest Selling House
for Quotations*

SET IN MEMBERS OF THE CLOISTER FAMILY TEAGUE BORDERS

Sundstrand
ADDING AND CALCULATING MACHINE

Only **10** KEYS TO OPERATE

Adds Multiplies Subtracts Divides

CASH REGISTER

"Double Action"

This tape is used for recording all additions and multiplications. For all footings, checking invoices, inventory extensions, figuring markup, costs, selling price, etc.

Sundstrand is an Adding Machine as a Cash Register!

Cash Register

To record the who—what—where—why? of all transactions—cash or charges paid out—receipts on account. All records recorded in register under lock and key.

Adding Machine

To add—multiply—extend inventory—short invoices, fast ledger, total bank deposit—figure mark up—gross, profits, etc. Does it 10 to 40 times faster than with pen and pencil.

Foldwell
TRADE MARK
REGISTERED

is used by

Sundstrand ADDING MACHINE CO.

The Sundstrand Adding Machine Company is another national advertiser who finds in Foldwell Coated Paper the quality necessary for good direct-mail printing. The direct-mail pieces illustrated above, as well as other Sundstrand pieces are printed on Foldwell because of the protection that this sheet offers to sales literature in the mails.

Like hundreds of other big national advertisers, the Sundstrand Adding Machine Company knows from experience that when they use Foldwell the integrity of their direct-mail matter will be preserved—that the effects for which Sundstrand works so hard will not be ruined before the pieces reach the prospect.

CHICAGO PAPER COMPANY • Manufacturers
801 South Wells Street • Chicago
NATIONALLY DISTRIBUTED

Facts: Foldwell coating is specially prepared and applied to the body stock to FOLD both with and against the grain.



Nationally Distributed

By the Country's Leading Paper Merchants

BALTIMORE, MD.
The B. F. Bond Paper Co.
Hanover and Lombard Sts.

BOSTON, MASS.
John Carter & Company, Inc.
597 Atlantic Avenue

BUFFALO, N. Y.
The Ailing & Cory Company

CALGARY, ALTA., CAN.
John Martin Paper Co., Ltd.

CHICAGO, ILL.
Chicago Paper Company
801 S. Wells St.

CINCINNATI, OHIO
The Cincinnati Cordage & Paper Co.

CLEVELAND, OHIO
The Petrelquin Paper Co.
1236 W. Third St.

DALLAS, TEXAS
Olmsted-Kirk Company

DAYTON, OHIO
The Cincinnati Cordage & Paper Co.

DES MOINES, IOWA
Carpenter Paper Company of Iowa
106 Seventh St. Viaduct

DETROIT, MICH.
Chou-Stevens Paper Co.
1915-1935 Fort Street, West

EDMONTON, ALTA., CAN.
John Martin Paper Co., Ltd.

EL PASO, TEXAS
E. C. Palmer & Co., Ltd.

HOUSTON, TEXAS
E. C. Palmer & Co., Ltd.

INDIANAPOLIS, IND.
Century Paper Co.
301 Kentucky Ave.

KANSAS CITY, MO.
Kansas City Paper House
Seventh and May Sts.

LINCOLN, NEB.
Lincoln Paper Company
Cor. 14th & P Sts.

LOS ANGELES, CALIF.
Blake, Moffitt & Towne
242 So. Los Angeles St.

LOUISVILLE, KY.
Louisville Paper Co.
Thirteenth & Maple

MILWAUKEE, WIS.
Allman-Chrisiansen Paper Co.
151 Michigan St.

MINNEAPOLIS, MINN.
The John Lenius Paper Co.
301 South Fifth St.

MONTREAL, P. Q., CAN.
McFarlane, Son & Hodysan, Ltd.

NEWARK, N. J.
Lasher & Lathrop, Inc.
50 East Peddie St.

NEW ORLEANS, LA.
E. C. Palmer & Co., Ltd.
438 Camp St.

NEW YORK, N. Y.
The Ailing & Cory Co.
510 Madison Avenue
Lasher & Lathrop, Inc.
29-33 Lafayette St.
Whitehead & Alliger Co.
1 Thomas St.

OKLAHOMA CITY, OKLA.
Kansas City Paper House
27 E. Grand Avenue

OMAHA, NEB.
Carpenter Paper Co.
9th and Horney Sts.

PHILADELPHIA, PA.
A. Hartung & Company
506-512 Race Street

PHOENIX, ARIZ.
Blake, Moffitt & Towne

PITTSBURGH, PA.
The Ailing & Cory Company
P. O. Box 914

PORTRLAND, ORE.
Blake, McFall Company
East 3rd at Ankeny

PROVIDENCE, R. I.
John Carter & Company, Inc.
28 Fountain St.

RICHMOND, VA.
D. L. Ward Co.

ROCHESTER, N. Y.
The Ailing & Cory Company
P. O. Box 995

ST. LOUIS, MO.
Ame Paper Co.
113 South 6th St.

ST. PAUL, MINN.
Nassau Paper Company

SALT LAKE CITY, UTAH
Carpenter Paper Co.
143 State Street

SAN DIEGO, CALIF.
Blake, Moffitt & Towne

SAN FRANCISCO, CALIF.
Blake, Moffitt & Towne
41 First St.

SEATTLE, WASH.
American Paper Co.

SPOKANE, WASH.
Spokane Paper & Stationery Co.

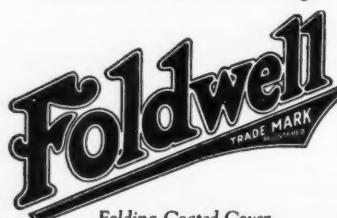
TACOMA, WASH.
Tacoma Paper & Stationery Co.
1735-1739 Jefferson Ave.

TOLEDO, OHIO
The Commerce Paper Co.
49 St. Clair St.

WASHINGTON, D. C.
Stanford Paper Company
1215 "C" St., N. W.

WINNIPEG, MAN., CAN.
John Martin Paper Co., Ltd.
315 William Ave.

CHICAGO PAPER COMPANY, Manufacturers
801 South Wells Street, Chicago



Folding Coated Book

Folding Coated Cover

Folding Coated Writing



The Bemis Bag Company, St. Louis, are among the many satisfied users of HOYT Type Metals.

HOYT TYPE METAL

THE Service that type metal gives in your own casting equipment is the real test of its worth. Performance comparisons in prominent printing plants, with leading makes of machines, prove conclusively that HOYT Standards of manufacture do result in type-metal of high dependability—that casts into cleancut type, slugs or stereotypes—that flows easily without frequent sticking or plugging mouthpieces.

HOYT Faultless Linotype Metal

HOYT AX Monotype Metal

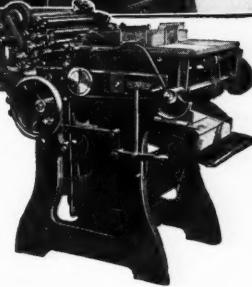
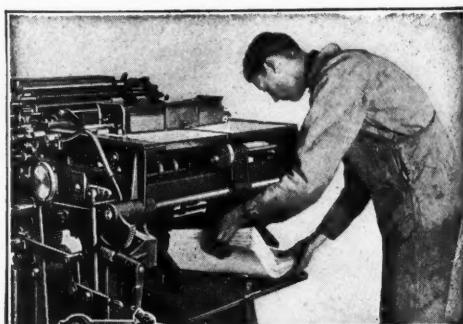
HOYT N. P. Stereotype Metal

HOYT Standard Electrotyping Metal

HOYT Combination Linotype and Stereotype Metal

A trial order will convince you, too—a request will bring quotations and our plan of service co-operation.
Address Dept. P.

HOYT METAL COMPANY
ST. LOUIS - CHICAGO - DETROIT - NEW YORK



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size $16\frac{1}{2}$ " x 19"

Minimum Size 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.
Summerdale Avenue Philadelphia, Pa.
London Office: 23, Goswell Road
E. C. I. London



From golf score to income tax the printed form proves its value

THREE was a time when golf was played without a printed score card. Taxes were once collected at the point of a sword and not at the point of a pen.

Deeds were once written by hand from "Whereas" to "Locus Sigilli," but the printed form has walked right in and improved the situation.

In games and in government, in law and in business, blank paper has stepped aside and made way for the printed letterhead and the printed form.

Anything that is worth doing well is worth doing again. The printed form insures that the best way of doing a thing shall be the regular way—right becomes routine; proper procedure becomes standard procedure.

The reason is that printing gets things done—gets them done the same way every time—gets them done thoroughly. For the same reason that you have a letterhead—which is a form—you need a printed form for every kind of record, communication, or order that is used in your business.

Buying letterheads and business forms is a responsible job. In the paper you select you will need certain qualities that you are sure to find in Hammermill Bond. In Hammermill Bond you get color—twelve colors and white; and the use of color is a powerful help in identifying different letters or forms at a glance. You can buy Hammermill Bond in light weight for carbons and duplicates and in heavier weight for originals; a saving in money and filing space and a sheer gain in the feel and appearance of the original sheets. Hammermill Bond is strong, clean, uniform paper, a standard quality bond paper at a low price.

For your billing and accounting machines and loose-leaf books you can buy Hammermill Ledger, in standard sizes. The paper takes any kind of writing—pen, pencil or mechanical—makes good copies, and is substantial for records.

You can get Hammermill Bond or Ledger quickly and easily. Your printer knows it. Renewing forms on Hammermill Bond is a matter of telephoning a printer. Adequate stocks are carried by paper merchants in eighty cities.

HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA

Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

The Utility Business Paper

Write your name, your position, the name of your company and its address in the coupon on the right hand page, then tear off this coupon and send it while the matter is fresh in your mind. In return you will receive postpaid a copy of the portfolio "Getting Things Done in an Office."

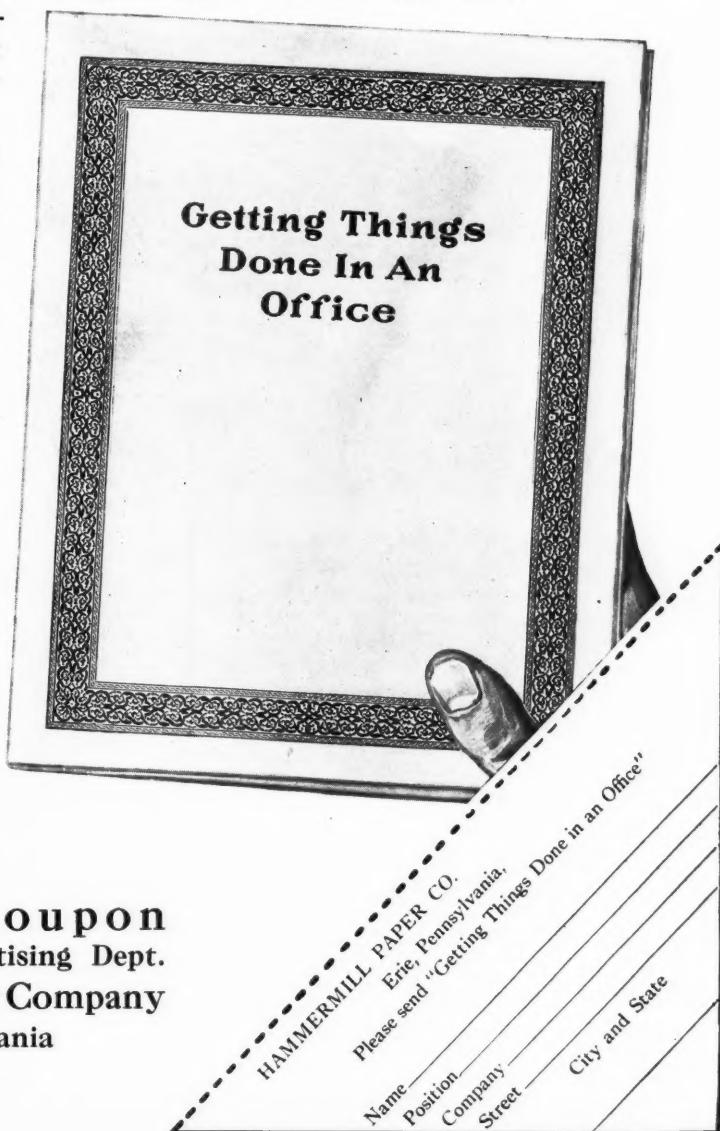
Turn This Into Orders

Every week about two and a quarter million copies of the Saturday Evening Post go into the hands of people who use bond paper for personal or business communications. Many of these copies are read by two or more persons. All these people see the Hammermill advertisements which appear regularly, occupy a whole page on each occasion and are printed in colors to attract interested attention.

This has been going on for years and now Hammermill Bond is the best known paper for letterheads and business forms in the world. When you are selling business printing you have the opportunity to tie up with this widespread acceptance that has been created for Hammermill Bond.

To help you sell printing orders on Hammermill Bond we have issued a series of business portfolios. Each portfolio deals with some phase of business management. The one illustrated here is designed to be helpful in organizing all those troublesome little details of office work that ordinarily kill time and keep everyone from chief executives to order clerks, from doing the more important work with their very best effort.

**Send this Coupon
to Service and Advertising Dept.
Hammermill Paper Company
Erie, Pennsylvania**



Half-Tone Black

Our Fine Half-Tone Black BK 131, is indispensable for the better grade of printing. It is adaptable for Cylinder, Kelly and Job Presses, sets and dries rapidly, enabling a quick back up. It is one of the best buys on the market today. Have you tried it? Sample sent on request.

— — — — —

TRIANGLE INK AND COLOR CO. INC.

MANUFACTURERS of FINE LITHO
& PRINTING INKS for ALL Purposes

Main Office :
26-30 Front St.
Brooklyn, N. Y.



Service Office :
13 So. 3rd St.
St. Louis, Mo.



Why "Pig" Metal?

MONOMELT

SLUG FEEDER

Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

Printers Manufacturing Company

704-14 Palace Bldg., Minneapolis

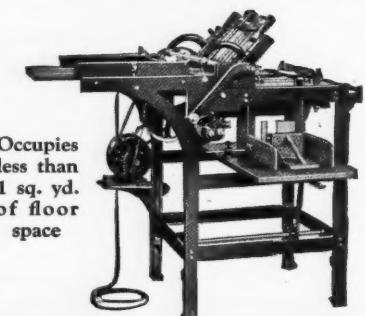
BAUM HIGH DUTY FOLDER

The Little Folder With the Big Production

Simple in operation. Compact in design. 100% accurate folding. No spoilage. Handles all sizes, up to 12 x 18 sheets. Unqualifiedly **Guaranteed for 5 years**. Carefully and conscientiously made in every part for dependable, accurate and long service.

Send for BAUM Folder Catalog and full information. We will gladly arrange a demonstration in your own place, on your own work.

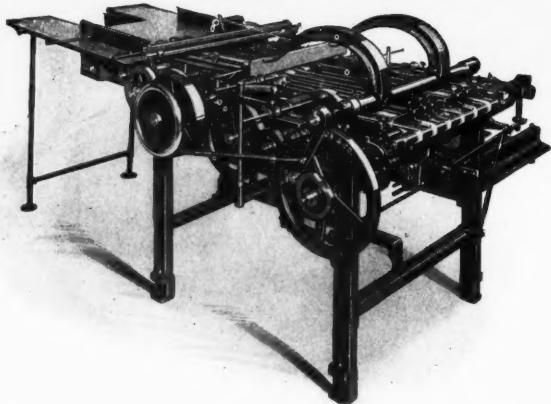
RUSSELL ERNEST BAUM
35 So. Penn Square, Philadelphia, Pa.



Occupies
less than
1 sq. yd.
of floor
space

18,000
hairline
register
folds per
hour

HIGH PRODUCTION *Without Sacrificing Accuracy*



The Anderson, equipped with positive grippers, folds every sheet alike even at high speed.

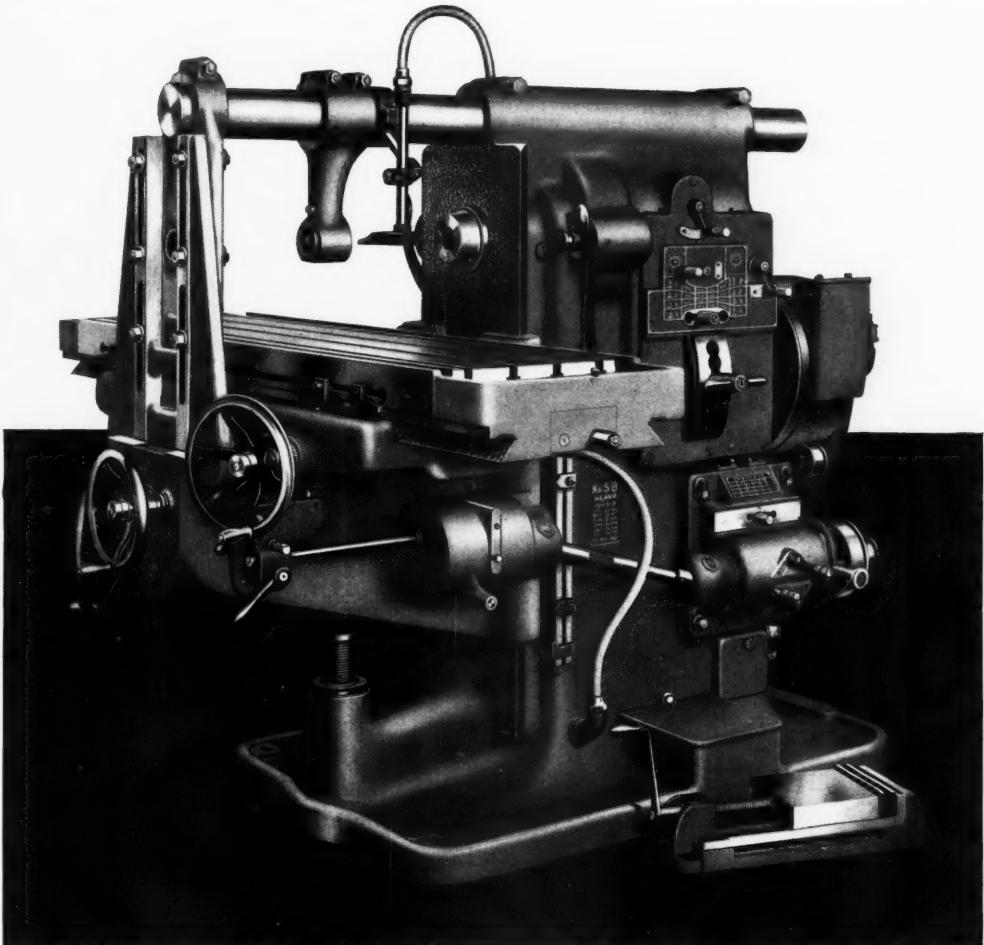
It perforates, automatically counts and delivers the folded sheets into packing boxes. Changes are quickly made to any of the various folding combinations by improved simple adjustments (that stay set). The unusually good construction of Anderson High Speed Folding Machines gives more years of reliable folding service with the lowest of upkeep cost.

Let us give you the economic details of this machine and the names of firms who have put it to the test for many years.

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS



Engraved by the F. O. Clark Engraving Co., Boston

Courtesy Brown & Sharpe, Providence, R. I.

Harnessing Beauty to Work for You

"Naught under heaven so strongly doth allure the sense of man and all his mind possess, as beauty's bait." —Spenser

The makers of ARTWARE coated printing paper have focused generations of paper making and coating skill on producing a printing paper so beautiful that its appeal is irresistible.

The printing surface of ARTWARE is so refined, so absolutely uniform that no printer can fail to respond and produce creditable work.

Not only is the surface faultless, but every sheet is trimmed with all four sides dead

square—this saves time in registering, printing, and folding.

ARTWARE will produce such acceptance by the customer that the printer will be given more time in which to produce good work; more leeway in his estimates, more profit for his time and effort.

Convincing samples of this unusual paper may be obtained free of cost from the makers or from the distributors listed upon the reverse side of this page.

ARTWARE—The Paper Beautiful

is the specialized product of

MC LAURIN-JONES COMPANY, Ware Coated Paper Co. Division
WARE, MASSACHUSETTS



ARTWARE

a bright high-finished printing paper of such refinement of printing surface that every shade of the most delicate printing plate is reproduced, faultlessly. Ideal for black and colored inks.

MADE IN WHITE ONLY
in all standard sizes and weights



McLAURIN-JONES COMPANY
Ware Coated Paper Co. Division
WARE, MASS.

Distributing Agents

BEEKMAN PAPER & CARD CO.
318 West 39th Street NEW YORK, N. Y.

GRAHAM PAPER CO.
Birmingham, Dallas, Denver, El Paso, Houston, Kansas City,
Minneapolis, Nashville, New Orleans, St. Louis, St. Paul

JUDD PAPER CO.
HOLYOKE, MASS.

KUENSTNER & LUCIE PAPER CO.
30 Great Jones Street NEW YORK, N. Y.

RAYMOND & McNUTT CO.
825 Walnut Street PHILADELPHIA, PA.

BRADNER SMITH & CO.
333 South Desplaines Street CHICAGO, ILL.

GEORGE W. WISE
164 Federal Street BOSTON, MASS.

VIRGINIA PAPER CO.
4 Shockoe Avenue RICHMOND, VA.

B. F. BOND PAPER CO.
33 Hanover Street BALTIMORE, MD.

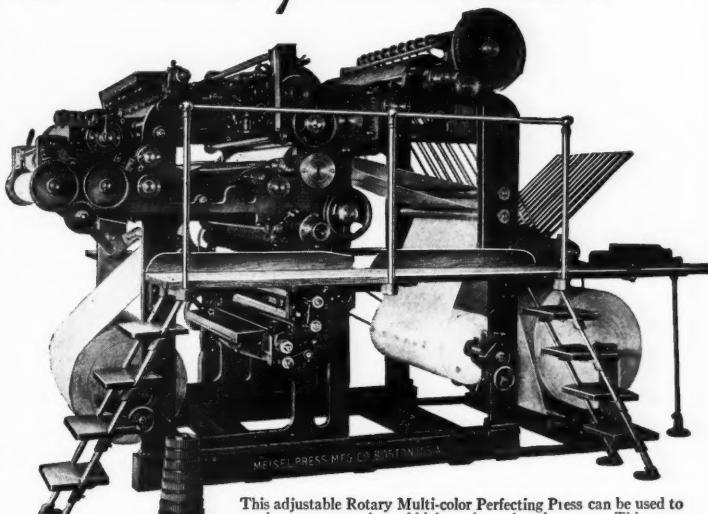
How Do They Do It?

ONE of the questions that puzzle the printer who has high cost of production to contend with is: How we can compete against printers who have the latest up-to-date MEISEL Automatic Machinery? There is only one answer—*put in presses* that insure *Quality, Speed and Economy*—that's how the most successful printers operate today. Investigate.

**MEISEL PRESSES
will Solve Your Production
Problems**

Presses of special character can be built to do work beyond the range of machines of stock design.

WRITE FOR INFORMATION

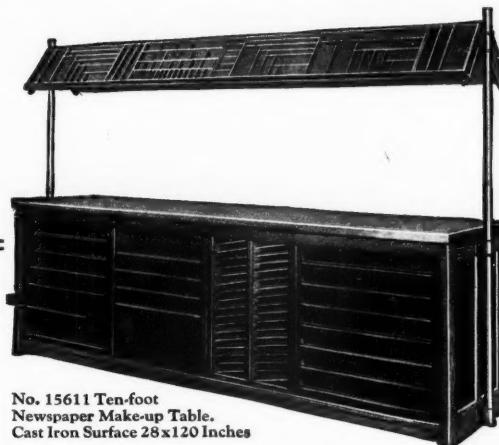


Series RV—R1051

This adjustable Rotary Multi-color Perfecting Press can be used to produce a great variety of high grade work at low cost. This press is well adapted for printing magazines, catalogues, time tables, circulars, telegraph blanks, etc., printed on both sides. Put your production problems up to us and let us show you how they can be solved economically.

MEISEL PRESS MANUFACTURING CO.

944-948 Dorchester Avenue, Boston, Mass.



A GOOD INVESTMENT for Economical Production

We build these tables in six, eight and ten foot lengths with any equipment or arrangement that may be desired.

Established
1889

THE CARROM COMPANY

LUDINGTON
MICHIGAN

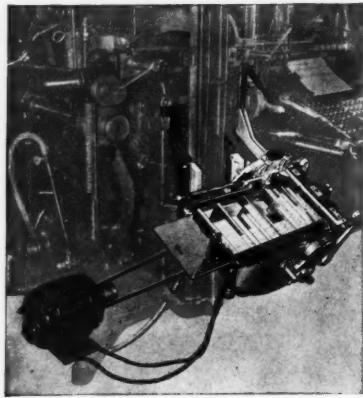
Manufacturers of a Complete Line of Highest Grade Composing Room Equipment
For Sale by All Independent Dealers

MILLER NEWS NOTES

Live matters of interest pertaining to the Miller Saw-Trimmer Company, Pittsburgh, Pa., manufacturers of the well known Miller Automatic Feeders, Miller Ideal and Craftsman Units, Miller High-Speed Presses, Miller Saw-Trimmers and Miller Labor-Saving Accessories. Descriptive matter sent on request.

New Miller Slugotype Saw for Line Casting Machines

The MILLER SLUGOTYPE SAW, recently introduced by the Miller Saw-Trimmer Company, is a new attachment for typesetting machines of the line-casting type, such as Linotype, Intertype and Linograph. This device automatically cuts and trims slugs, without burr, ready for make-up, to any desired length from four ems to thirty ems, inclusive, gaged in an instant to picas, half picas or any odd length.



Miller Slugotype Saw

Simple in application, it can be attached in thirty minutes by operator, requiring no drilling or tapping of holes or special machine work of any kind. It is of pleasing design and very compact, interfering in no way with the operation of the machine. It is practically noiseless in operation and, if desired, can be operated independent of the machine to which it is attached. The MILLER SLUGOTYPE SAW is a great time saver on corrections and odd-measure work around cuts and hand-set lines. The matter goes direct from the machine to the make-up, properly trimmed, eliminating the customary delay at the dump. It handles slugs with overhanging characters, such as advertising figures and initial lines, perfectly.

Perfect doubling-up conditions are insured, as the work may be trimmed to the fractional part of a point, regardless of measure. All "butted" matter is set on the "dove-tail" plan, eliminating the usual unsightly center "gutter." "Bleeding" of lines is impossible, as each slug is trimmed separately under the same conditions, insuring an exact uniform length.

With the MILLER SLUGOTYPE SAW liner changes are unnecessary. No damage can result by failure to change blades when a thirty-em liner is used. This feature pro-

vides a saving, eliminating the necessity of carrying extra liners.

An extra saw head is furnished with each machine. Change of saws can be effected in less than a minute; saws may be resharpened over and over without sacrificing their efficiency. Under ordinary usage saws will run for weeks without resharpening. One report was received of the continuous use of saw without resharpening or retouching in any manner of 781 hours.

The saw chamber is tightly enclosed, preventing all dust and chips from flying about the room. The waste ends of slugs are dropped into a box placed underneath the saw, from which they may be easily poured back into the metal pot.

A line addressed to the Miller Saw-Trimmer Company, Pittsburgh, Pa., will bring illustrated descriptive literature giving complete details.

Mr. E. G. Myers Now With The Miller Company

Mr. E. G. Myers has recently joined the Miller Saw-Trimmer organization in a sales capacity, assigned for the present to the Southeast Atlantic Coast territory. Mr. Myers is well known in printing and allied trades circles, having been engaged for the past dozen years in sales work directly connected with the printing industry. He was for many years with the Mergenthaler Linotype Company, both in Chicago and New York, in the latter agency as representative in the New England States.

For the past four years Mr. Myers was manager of the mechanical properties of the Trades Press Publishing Company, Milwaukee. He has long been active in printers' organizations. Organized and was the first president of the Milwaukee Club of Printing House Craftsmen. He has also been in considerable demand as a speaker on varied topics associated with the printing and allied industries.

Miller Craftsman Pays for Itself in Seven Months

Last fall a progressive Birmingham (Ala.) shop installed a MILLER CRAFTSMAN UNIT. The superintendent, in a recent interview, made the following statement:

"We now handle 98 per cent of our work on the CRAFTSMAN and one open job press at a labor cost of \$36.00, where our former cost was \$98.00 per week; in other words, one man is now doing what formerly required three."

In this instance the pay-roll saving alone paid for the CRAFTSMAN in seven months, after which the \$62.00 per week saving became a permanent extra-profit item. Worth considering, isn't it?

M. Bilsky Rejoins Miller Sales Force

Mr. M. Bilsky's host of printer friends in Philadelphia and vicinity will be pleased to learn that he is again calling upon the trade in his former sales capacity of Miller representative connected with the Philadelphia Branch of the Miller Saw-Trimmer Company.



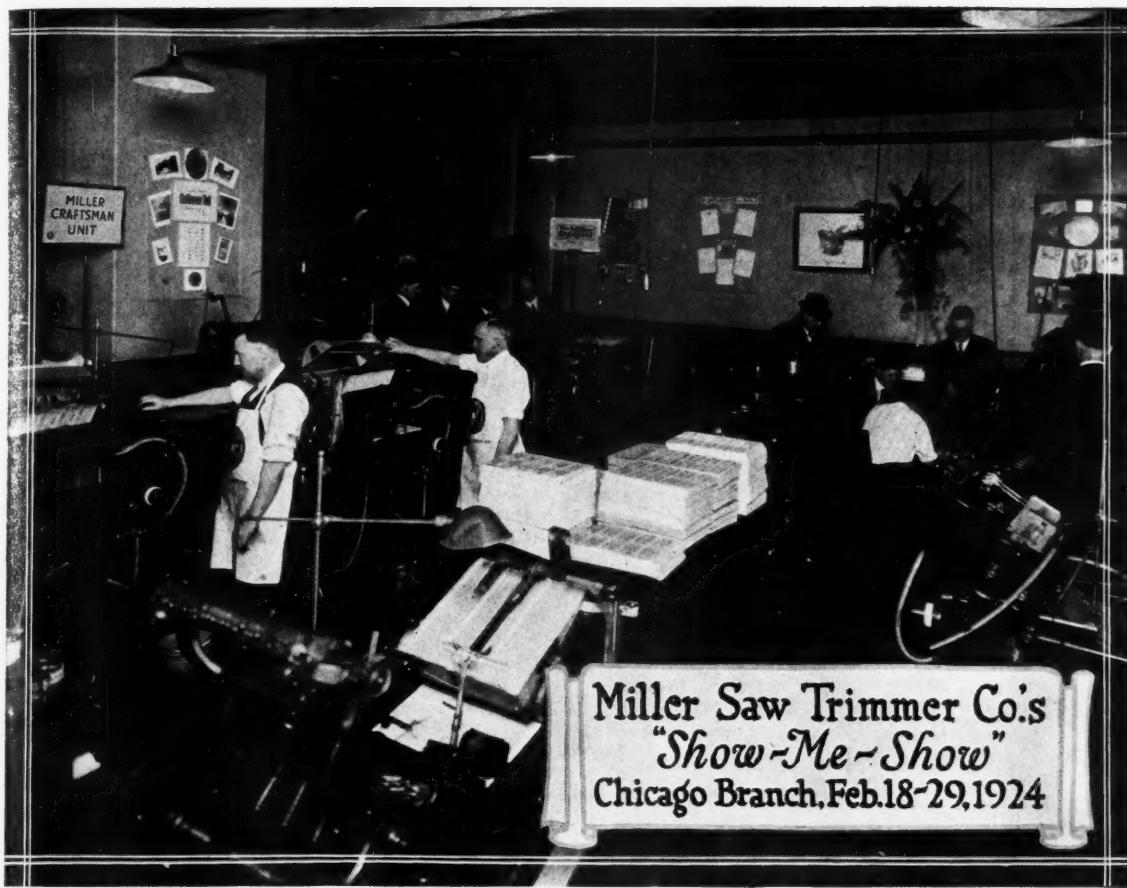
M. Bilsky

Mr. Bilsky has been selling printing machinery and supplies to Philadelphia printers for twenty years or more, formerly with the American Type Founders Company, joining the Miller Company in March, 1919. In the succeeding three years he established an enviable sales record with the Miller people, resigning in April, 1922, to engage in the used and rebuilt machinery business, recently disposed of.

With his wide acquaintance, backed by the established reputation and constantly increasing popularity of Miller Machines, Mr. Bilsky's prospects of enjoying the most successful period of his selling career are practically assured.

Electric Sheet Drier for Miller Feeders

By eliminating the troublesome and expensive operation of slip-sheeting, this device often saves its installation cost on a single job. Since introduced hundreds of them have been sold. Made in two sizes, 10 by 15 and 12 by 18. Address the Miller Saw-Trimmer Company, Pittsburgh, Pa., for full particulars.—*Advertisement*.



Miller "Show-Me Show" at Chicago Well Attended

Upward of five hundred printers from Chicago and nearby cities attended the "Show-Me Show" conducted by the Miller Saw-Trimmer Company at its Chicago Branch Office, February 18-29, inclusive.

The Miller salesmen who participated and to whom may be accredited the great success of the Show were E. C. Babbidge, O. T. Brostrom, C. C. Means and T. Edward Morrison, the newest addition to the Chicago Branch Staff. Mr. J. H. Cannon, of Pittsburgh, treasurer of the company, was present during the first week. Mr. John D. Babbage, the new general sales manager, dropped in for the last three days.

Following the custom established at Miller "Show-Me Shows" held in Philadelphia, Cincinnati and St. Louis, the "HIGH-SPEED" PRESS, CRAFTSMAN and MILLER IDEAL UNITS were kept running on jobs asked for and supplied by local printers. These represented a wide variety of forms, ranging from small envelope corner cards to four-color mailing folders, maximum chase size. Under the skillful direction of Mr. L. V. Dearing, Senior Demonstrator, assisted by his efficient corps of mechanical experts, the various jobs were handled faultlessly and in record time. One four-color job involving 300,000 impressions was completed on the "HIGH SPEED" and two CRAFTSMEN PRESSES in less than half the time usually required to execute a similar job in the average shop. A noteworthy feature in connection with the printing of this job was the running of three colors simultaneously

on the three machines, a remarkable demonstration of registering qualities of the two different types, cylinder and platen, running side by side on the same job.

Equaling the interest displayed by press-room operatives in the press demonstrations was the interest exhibited in the demonstration of the MILLER SAW-TRIMMERS and the MILLER SLUGOTYPE SAW, a new attachment applicable to Linotype, Intertype and Linograph line-casting machines. Particularly noteworthy was the demonstration of the SLUGOTYPE SAW on a Linotype supplied by the local branch of the Mergenthaler Linotype Company, demonstrated by their expert operator, Mr. Wm. A. McCarthy. The automatic action of this device in cutting slugs, without burr, ready for make-up, to any desired length from 4 ems to 30 ems, inclusive, gaged in an instant to picas, half picas or any odd length, was favorably commented upon by every machine operator witnessing the demonstration.

As a result of the Show, numerous sales were made of "HIGH-SPEED" PRESSES, CRAFTSMEN and IDEAL UNITS, and other machines constituting the MILLER line. Several orders were booked for the new SLUGOTYPE SAW, which on account of the popular demand for this machine are scheduled for delivery in from four to six weeks.

Mr. John A. Kane, who for several years has been connected with the Miller Company's Boston Branch as a demonstrator and service man, is now calling upon the trade in Northern New England in a sales capacity.

Miller "Show-Me Show" at Atlanta Reported Successful

Reports from the "Show-Me Show" conducted by the Miller Saw-Trimmer Company at their Atlanta Branch Office, March 15-29, inclusive, indicate that the same degree of interest is being displayed by printers of that section, with promise of equally gratifying sales results, as realized at Cincinnati, St. Louis and Chicago.

The new MILLER HIGH-SPEED PRESS scored a tremendous hit, as did likewise the new MILLER SLUGOTYPE SAW, exhibited for the first time in the South. CRAFTSMAN, MILLER IDEAL UNITS, as well as the UNIVERSAL and PRINTERS BENCH SAW-TRIMMERS, also came in for their full share of attention, the demonstrations of these machines proving highly instructive and beneficial, even to those printers who had been operating them for years.

Aside from the interest created from an exhibition standpoint, the "Show-Me Shows" being conducted by the Miller Company are recognized by users of MILLER MACHINES as valuable schools of instruction for employees to learn the most efficient methods of operation. In this way the exhibits are rendering a real service to users and prospective buyers.

Have you received your copy of the hand-some new MILLER "HIGH-SPEED" PRESS CATALOGUE? A line addressed to the Advertising Department of the Miller Saw-Trimmer Company, Pittsburgh, Pa., will bring it.—Advertisement.

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 73

APRIL, 1924

Number 1

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

New York advertising
office, 41 Park Row

632 Sherman Street, Chicago, Illinois, U. S. A.

Address all communications to
The Inland Printer Company

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single
copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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A FOUR-PAGE TYPOGRAPHIC INSERT SHOWING THE

NATIONAL OLDSTYLE

A NEW TYPE FACE EMBODYING CHARACTER, STRENGTH
AND THOSE QUALITIES SO ESSENTIAL TO THE REQUIRE-
MENTS OF GOOD TYPOGRAPHY

ANOTHER
FREDERIC W. GOURDY
TYPE DESIGN

MATRICES CUT AND TYPE MANUFACTURED BY THE
**AMERICAN TYPE FOUNDERS
COMPANY**

NATIONAL OLDSSTYLE

PATENT APPLIED FOR

NATIONAL OLDSSTYLE

A TYPE FACE DESIGNED BY
FREDERIC W. GOURDY

As a designer of pleasing type faces Frederic W. Goudy has attained for himself a most enviable reputation. Every one of his designs so far reproduced in type has met with the approval of printers, publishers and advertisers. In presenting National Oldstyle to the trade we feel quite confident that we are placing on the market one of the most versatile of the letters designed by Mr. Goudy up to date, and one that will not be classed as "just another type face." National Oldstyle combines beauty of design with sturdiness and will be found as valuable in the general job office as in the plant that specializes in high-grade publicity printing—an announcement, letterhead, ticket or advertisement being clearly within the scope of this unique type design. The series is made in ten useful sizes ranging from 6 to 48 point inclusive

AMERICAN
TYPE FOUNDERS
COMPANY

BRASS RULE FRAME CORNERS

48 Point

5 A 10 a

Spirited

36 Point

6 A 11 a

Majestical

30 Point

7 A 12 a

Highlanders

24 Point

10 A 17 a

Replenishment

18 Point

13 A 26 a

Masquerade Dance

14 Point

18 A 36 a

Sincere Congratulations

12 Point

21 A 43 a

Grotesque Oriental Kimono

10 Point

26 A 50 a

MUSEUM EXHIBITS COINS Refined Suburban Neighborhood

8 Point

29 A 58 a

PROSPERITY SWEEPS COUNTRY Manufacturers and Retailers Optimistic

6 Point

32 A 63 a

EVERYBODY PRAISED FINE SCENERY Reservation Makes Ideal Summer Playground

Characters in Complete Font

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z & \$
I 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k
l m n o p q r s t u v
w x y z ff fi fl ffi
. , - ' : ; ! ?

CLELAND BORDERS

YOU ARE INVITED TO
VISIT THE NATIONAL EXPOSITION
OF AMERICAN TYPOGRAPHY
AT FORBES INSTITUTE
JUNE 26TH TO 30TH



The Exposition marks the consummation of two years of preparation on the part of members of the Institute and its intensive educational and inspirational features will prove of real interest. The comprehensive showing of the creations of famed past and present master craftsmen is very complete and has never been equaled. No effort has been spared to make the Exposition of the greatest value not only to the entire craft but to the many men and women who use printing as an everyday business necessity



HELD UNDER THE AUSPICES OF
THE FORBES INSTITUTE OF TYPOGRAPHY
AND ENDORSED BY THE
GOTHAM PRINTING CRAFTSMEN

NATIONAL PRINTING COMPANY
COMMERCIAL PRINTERS
45 CLARK STREET
CHICAGO

R. B. HUMPHRIES, PRESIDENT
JAMES M. HARDEN, SECRETARY
E. A. CRANE, TREASURER



MONTGOMERY 6792
TELEPHONES HAYMARKET 3217
HAYMARKET 3218

TO BUYERS OF PRINTING

WE TAKE THIS OPPORTUNITY OF CALLING ATTENTION TO
THE LATEST ADDITION TO OUR ASSORTMENT OF TYPE FACES

NATIONAL OLDSSTYLE

THIS FACE RANKS HIGH AMONG THE DESIGNS OF BEAUTY
AND DISTINCTION. IF IT APPEALS TO YOU WHY NOT TRY IT
ON YOUR NEXT PIECE OF PRINTING?

NATIONAL PRINTING COMPANY
45 CLARK STREET, CHICAGO

R. B. HUMPHRIES, President

J. M. HARDEN, Secretary



National Printing Company
Commercial Printers
45 Clark Street
Chicago

ROY J. HENDERSON, Representative

This insert was printed by the Specimen Printing Department of the American Type Founders Company, Jersey City, N.J., U.S.A.

VOCATIONAL CAMEOS



The life of duty
not the life of mere ease
or mere pleasure:
that is the kind of life
which makes the great man
as it makes
the great nation



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Increasing Sales by Getting Better Prices

BY CARL A. JETTINGER



ITHIN the last few years there has been much agitation toward increasing the printers' sales. The printer has been told that government experts have found that print shops all over the country are overequipped to an unbelievable extent, that the cost of printing is therefore too high, that the consumer is learning this and will eventually refuse to pay the prices asked, and that unless the printer gets busy and creates a lot of new work the printing business "is going to the bowwows" within a short time. He has been told, further, that this serious ailment of overequipment can be cured only by a heretofore little used but almost infallible remedy, direct-by-mail advertising.

If the same grade of salesmanship were used in the sale of direct-by-mail advertising as is used in the sale of advertising space in some of the large and successful magazines, then the use of direct-by-mail advertising would soon increase a hundredfold, and not only would the printer benefit by it, but in most cases the advertiser also. Advertising direct to the prospective customer as against using publications of national circulation is about the same as shooting at a nearby bird with a rifle, instead of using a shotgun and shooting at a big flock just about out of reach in the distance. The shotgun will make more noise and perhaps attract more amateur hunters who, too, want to bag some of the game, but the man using the rifle will bring down more birds in the end than the man with the shotgun. While this is true, not every printer will make a success as a mail advertising specialist, and with a great many of them it is pure waste of time to try to develop into such specialists.

If the present cost of printing is higher than it might be, then this is because the product can not be

manufactured in advance but must be produced on individual orders, and these orders must be filled when the customer wants the work. The excess equipment in printing offices over the minimum that would produce the annual output required, is to take care of the peak load during the busy season, for the use of printing is to a great extent seasonal.

While there are cases of overequipment in the printing business, the same as in any other, the whole story about the vast overequipment is mostly a dream of some of the "specialists" with which our Government was overequipped during the war. An industry as a whole can not be overequipped very long, no more than a pond can contain more fishes than it provides food for, unless the product, like buggies and spring wagons, is going out of use, and that is not the case with printing. Granted that the overequipment in printing is mostly a myth and also that printing is a necessity to the human race in its present state of civilization, it should follow that those engaged in the printing business should be able to secure a fair return not only for their labor but upon the capital invested. If the printing business of America, although not managed extravagantly, shows no satisfactory profit, there can be but one explanation of the condition — prices that are unprofitable.

This brings us to one source of increased sales, a most important one, which seems to have been overlooked by those who preach on increasing the printers' sales—an increase in selling prices. With costs remaining the same, the printer who would increase his yearly sales by five per cent because of having raised his prices five per cent on the average, would probably show as much gain in profits as the one who had increased his sales fifty per cent by getting more orders at the old price. This is true in spite of the fact that it would be more difficult to increase the amount of the orders by fifty per cent than to increase the prices by

five, and the latter would have a better effect on the business in general, for the increase would consist entirely of business that did not exist before, therefore was not taken away from some fellow printer.

There is no doubt about the printer's needing education in salesmanship, but where he needs it most is not in how to get more customers and more jobs, but in how to get more profit out of the same jobs he is now doing. He needs it more in getting the price than in getting the job. Many a printer is not making money, not because he is not industrious and does not understand his business — that is, the mechanical end of it — but because he is not getting profitable prices — and yet there never has been and probably never will be a time when it is easier to get profitable prices than right now. Prices have been going up so frequently and so persistently in late years that a raise in price is such a common occurrence in business life that little attention will be given to it, unless there are circumstances that arouse suspicion. Too often the printer creates this suspicion by the timidity with which he approaches the customer when it comes to quoting prices. While the customers of the merchant and the manufacturer as a general rule are people of less wealth than that with which the merchant and manufacturer are blessed, the customers of the printer are more often people of greater wealth than the printer. This puts the printer at a disadvantage, for he habitually thinks of smaller amounts of money than do his customers. This is a weakness of which he must cure himself if he wants to meet with success at the selling end of his business.

No one but a swindler will ever be successful in selling something which he is not confident is worth its price to the buyer. Nothing helps more to make a printer confident that his price is right than a well kept cost system, but the printer who does not have a cost system in his own plant is now given all kinds of opportunity to get cost figures from others. Let him benefit from these by having confidence in them.

To strengthen his confidence in his wares and their price, let the printing salesman impress the following facts upon his mind:

The amount spent for printing by the average merchant or manufacturer is such a small part of his costs that an increase of even fifty per cent in the price thereof would hardly show in his profit and loss account.

Where there is one wealthy printer, there are fifty wealthy manufacturers and merchants, every one of whom greatly exceeds the printer in wealth. This is good evidence that while those engaged in the printing business — and this includes the salesman — have worked at least just as hard as those engaged in many other lines of business, their remuneration has been much less, consequently the profits charged by them in the past must have been lower in proportion.

If there is no cost system in the plant then it is well to know that the hour costs of the individual printer are likely to be higher, not lower, than the average. This is because large concerns as a rule have lower costs than the smaller ones — and there are more smaller concerns than large ones.

A price which leaves a fair profit over the cost of the job, when figured at the average cost rates of the locality

— average costs are now usually easily procurable — is fair to the customer, even if it might seem high to the printer.

The prices quoted in published selling price lists of printing are more likely to be too low than too high; first, because no printer wants to use a list the prices in which are so high that he is afraid to charge them — and if publishers want to sell price lists they must quote prices in them that the printer will use; second, because the prices are, and should be, based on the most economical method of production, methods which it is often impossible to use under existing conditions and which the customer therefore has no right to expect should be used.

Very few pieces of printing, if any, but will save their user many times in labor what he has to pay for the printing; therefore printing is an investment to him, instead of an expense. Think of how much more it would cost to typewrite some of the blanks you print than to print them.

The business will not go to the dogs if a job is lost once in a while. Some jobs will be lost, no matter how low a price is quoted.

While profits are being made by most of those printers who are called robbers by cheap buyers, the sheriff usually gets those who have the reputation of doing work cheap.

Most people are fair minded and willing to pay a living profit. Why fear to ask for something that he whose trade is worth having is willing to give?

The printer must always be on the lookout for new customers, but he must never forget that the most profitable part of his business should be his old customers, those who come to him regularly and pay their bills promptly and without squabbling about the price. The needs of these old customers should receive at the very least equally careful consideration as those of new customers. Delivery promises should be kept and no impossible or doubtful promise should be made to them. The work should be done the way the customer likes to have it done; stock and workmanship always at least up to promises; errors and misunderstandings adjusted promptly, gracefully and with liberality. In fact every effort should be made to keep these old customers so well satisfied that they feel lost when talking about printing with any other printing concern.

Though the printer should make every effort to keep these old customers satisfied, he must never forget that they owe him, in return, a fair profit. He should never be afraid to raise the price to them to a figure which will net a fair profit. The best way to do this is to simply charge the right price, without making any ado about it. No printer can be called a good business man who has an argument with his regular customers every time he makes a change in the price. Either he has miseducated his customers or he has acquired a lot of customers that are not desirable.

Often a more profitable price can be secured for some job without even bringing this to the attention of the customer. The printer, for instance, can suggest a better grade of paper at an increased price which nets a larger profit; he can suggest getting printing in larger quantities, with a price that, although lower in proportion, nevertheless leaves a larger profit for the printer; he can suggest a larger form, a different arrangement and many other things, all with the idea of serving the customer, but at the same time securing for himself a better profit.

Some years ago the writer was chief owner of a small city daily and among his duties was the hiring of newspaper carriers. One day Harry, one of these carriers, reported he was about to quit his job and had promised the route to his assistant. Johnnie was a good boy, but not very bright, and the writer had to tell Harry that the route could not be given to Johnnie, because he would not be able to take care of collecting from his subscribers. Harry, who was a born salesman, pacified Johnnie by telling him that the route would be given to another boy and that no doubt this would greatly please Johnnie, because he now would not be bothered with collecting from subscribers every Saturday. And Johnnie seemed pleased, although he had wanted the route, and he continued to fulfil his duties as helper faithfully. In this case Harry showed himself to be a diplomat. In thus presenting the matter he emphasized that which was pleasant to such an extent that that which was not so pleasant lost all its importance. Too few printing salesmen are diplomats.

A small child hurts its finger. The injury is so slight that the pain is really more imaginary than real. Nevertheless the child starts to cry, comes to its mother and shows the injured finger. The mother, knowing the ways of children, blows on the finger, makes a pass over it with her hand and points out of the window. "Ph, the ache is gone. Do you see that little birdie out there flying away with it?" And the child laughs and again starts to play. Men are only grown children. They still will complain about things which do not really hurt them. What does it amount to if the printer raises the price of a job from \$5 to \$6 or from \$22.50 to \$26? It will never show in the figures on the customer's income tax return. Nevertheless he complains. Then and there is where the printer should show his knowledge of the ways of grown children and should

be able to take the mostly imaginary injury out by figuratively blowing on it. The ways of doing this are innumerable. They consist mainly of detracting the attention from it, either by making light of it or by calling attention to something more pleasant.

Supposing that a certain kind of bond paper goes up in price and the printing salesman receives an order from a customer for a regular job which requires a large quantity of this paper. Instead of, "I am sorry to have to tell you that this job will cost you more than it did the last time," he will say: "You did a wise thing when you bought a large quantity of these blanks the last time, Mr. Smith, for the price of the paper has since gone up, so that you saved money on them," or words to that effect. Mr. Smith will then think of how fortunate he was and of the money he saved, and the way for increasing the price without causing antagonism has been paved. Right here the salesman may find an opportunity to have Mr. Smith double the usual quantity of some of his orders and thereby be able not only to raise the price to meet the increased cost of paper but, in addition, to secure a larger profit on his work while at the same time saving his customer money. In a book on how to make money in the printing business, Paul Nathan some years ago said that the only way to do it was to make it now. This is true today.

The first thought when selling printing should always be to make a profit, not merely to get the order. If the job is a repeater of one that has not been profitable in the past, then that means that the first thought should be how to get the order at a profitable price. If every person who has to do with selling printing always bore this in mind, then the amount of the sales of all printing plants would increase, even if they did no more work than they did before — and the entire increase would be profit.

Peaceful Pleas for Prompt Payments

BY J. REID HAMMOND



RITE though it be, the ancient metaphor of the chain and its weakest link is still full of meaning. It is hackneyed only because it aptly fits so many circumstances. The "weakest link" of many small printing businesses, for instance, is their method of collecting bills. Many small printers have no method at all except to mail statements once a month, handing over to a professional collector the accounts that look hopeless. By their nature, many past-due printing accounts are quite small individually, and the printer feels that to take active steps to collect them would be to lose his dignity and look small and mean.

In order to collect bills promptly and yet keep friendly relations with the customer, the printer must analyze carefully his own situation and that of his customers. He must attempt to picture just why printing

bills are allowed to grow old. Ordinarily when an account lags too long it may be decided that it is due to one of these reasons: The debtor is a little hard pushed, but perfectly honest; he is careless; he is indifferent as to his reputation for prompt payment; he is irresponsible, or he is dishonest. Most all tardiness is due to the first two reasons rather than to the other three. The man is either lazy or careless, or else his bank balance is hovering near perilously low levels. The diplomatic printer should imply carelessness in his appeals, but if he could know the true state of affairs he would be surprised to find how many of his customers would at times be seriously inconvenienced by an unexpected necessity of producing a five-dollar bill.

If a printer's delinquent accounts happen to be few, but substantial in amount, the necessity of collecting each individual account promptly is more vital, in which case a personal letter may be used to best advantage. The individual characteristics of the customer should be studied beforehand, and this letter framed to

touch certain human instincts which seem prominently represented in his makeup. In the opinion of this writer, implied carelessness should be a background for all of these.

To attack the instinct of "good will," the writer of the letter might say, "Your attitude in dealings with us has certainly been excellent and we value you as an ideal customer," and continue that the bill surely must have been forgotten or mislaid. The "pride" instinct may find response if the writer speaks of the high ideals of the other's business policy; or "acquisitiveness" by referring to the customary cash discount of two per cent in thirty days, which has lapsed, with advice to take advantage of this privilege in the future. An appeal based upon "honesty," that is, a precise and hair-splitting form of honesty, might be made by pointing out the fact that past-due accounts impair capital, that the man who is always tardy is really running upon the capital of his creditors and that capital is as tangible a commodity as pipe tobacco.

These appeals are best when used only in a personal way — where the writer of the letter knows his prospect well enough to play upon the right emotion in the right way. For instance, the last mentioned would have to be altered to strike the right chord in a man who directs a supercilious glance at anything south of a twenty-five cent El Pizazo. Likewise, the cash discount appeal could not be used upon a very small account, without appearing utterly ridiculous.

This way of collecting bills individually is often quite effective where skilfully used, but it has disadvantages. To collect accounts this way takes too much time and effort, particularly for those of trifling amount which are so common in small printing offices. There is an easier method, often equally effective, which may be called a system. This is a stereotyped procedure, used upon every account running beyond a certain period. If the steps in the system are well chosen and coherently arranged, the use of a system will certainly show good results. We shall outline one which has been effectively used by a small printing house.

To start right at the beginning, the invoice is delivered *with the goods*. That is part of the system. The statement is mailed on the first day of the following month — never later, unless the first is a Sunday or holiday. That is also part of the system. A footnote upon the statement reads: "Monthly statement. No discounts. Unless extended credit is arranged for, in advance, all accounts are payable by the tenth day of the month following date of invoice." That "in advance" is a stunner. Of course, the man who allows his debts to drift indefinitely rarely asks for credit *beforehand*; yet, when he reads that footnote he can not help but feel its justice and apparent generosity. Those few who do ask in advance for credit are asked to agree upon a certain definite date for settlement, and until that definite date arrives they do not receive a single notice other than the invoice. The footnote on the statement is quite effective. Many checks arrive around the sixth to eighth day of the month.

Nothing more is done until the first of the next month. Then a statement is mailed, on which the amount

is called "Balance," and upon which a small sticker is tipped. The sticker is of deep yellow, printed with bright red ink, reading: "This account has undoubtedly been overlooked. Will you please give it your attention?" The object of this is to make the second statement appear different from the first, and to help to keep the customer from thinking that "Everybody lets these things stand a little while. Why shouldn't I?" This step in the system is not quite so effective, directly, as some of the others, but it helps to prepare the customer for what is to come later.

On the first day of the next month the third statement is mailed, bearing a slightly larger yellow sticker, reading as follows: "Surely you have not realized it, but this account is more than sixty days old. We feel certain it has been merely overlooked, as it represents such a small amount. With us, though, it is but *one of many* small amounts due, which total to a much more substantial sum. Will you not make it a point to see that this is paid by the tenth day of this month? Please do not make it necessary for our credit man to visit you personally for this small amount." The merits of this appeal are not difficult to see. The tone is courteous, the logic ideal, and the climax — well, it works. Nobody wants the embarrassment of having somebody visit him at his office to collect a small obligation. On first reading, it looks as though the credit man is going to call on the tenth, but it does not say exactly that. The credit man does not call yet. Personal calls are too costly.

If the account is not paid by the fifteenth day, a letter-size form sheet is mailed, with a bold heading, "Past Due Notice," with the date and customer's name filled in below, and a printed message as follows:

"We do not require deposits on orders.
"We do not send packages C. O. D.
"We do not have bad debts.

"A request for payment from us does not involve distrust in any sense of the word. We know professional men are honest." (This house makes stationery for doctors, dentists and lawyers, almost to the exclusion of other work.)

"But we do need prompt payments," it continues. "We do not add any extra profit to take care of slow accounts.

"The enclosed account for \$—— (the amount filled in) is between one and twenty days past due. About ninety per cent of this amount represents *our expenses*, and has *already been paid out by us*. We pay all supply bills on the tenth day of the following month, our pay roll weekly and our rent in advance. Our profit and surplus must take care of past-due accounts. It is easy to see why we *want to know* just when each account is going to be paid, however small. Where extended credit is desired, we ask that customers make a definite arrangement at the time of ordering. Such an arrangement does not make any difference in the price. We are glad to make things convenient and, where desired, will extend credit as far as we can.

"*Regarding this account:* we should like to have it paid within ten days. If we do not hear from you meanwhile we shall expect a check, and count upon

receiving it not later than ten days from date. If this will not be convenient, will you *please write us a brief message below, and mail it right now?* Put down a definite date. We must know just how things stand, and what we can count upon and when. Please do not regard this in the wrong light. We must collect promptly to do business."

This sheet is signed by the proprietor personally. Below is ample space for a lengthy reply. However, replies other than checks are seldom received. The "between one and twenty days past due" serves a double purpose. In the first place, it makes it look to the customer as though these notices are usually mailed much sooner, and that the delay in his case is a special favor to him. Then again, in case this same customer is tardy a second time, this same form is sent to him with the *second statement*. Otherwise he frequently gets the impression that the stereotyped ninety-day system of his printing house is just a formality which entitles him to ninety days of customary free credit.

If the account is not settled by the twenty-fifth day, the same form sheet is mailed again, this time under registered mail. If there is still no response, a personal call is made upon the customer, and if the case seems hopeless otherwise, the final step is a magistrate suit and collection through a constable.

This is, of course, not the only procedure which would accomplish the general object, but the house using it has made a record worthy of note. The system was evolved by them more than three years ago and has been used continuously since. They do not grant cash discounts. Deposits are never asked on orders. Goods are never sent C. O. D. Since the system was established, the firm has had but one bad debt. This one occurred because the debtor died penniless a few weeks after the work was delivered, and the bill amounted to less than twenty dollars. And of the other accounts, only two have gone as far as the last step in the system. As a general effect, customers have been trained to pay in thirty days.

How a Typographer Uses Direct Advertising to Increase His Business*

BY EDWIN H. STUART



IN March, 1920, I organized a typographic service. The floor space was six feet wide and eighteen feet long—one hundred and eight square feet. The personnel included one errand boy and myself. I am still on the pay roll, but I have twenty-two persons helping me and today our floor space is three thousand square feet. I am more thoroughly sold on the idea of direct mail advertising than anybody I know of. I ask you fellows who are now on our mailing list if there is an organization anywhere that hammers away month in and month out with direct mail advertising as persistently as we do. We have used blotters, booklets, folders, wall cards, etc., in varying shapes and sizes, printed in one, two, three and four colors of ink, on every kind of stock from machine finished book at 10 cents a pound to Japanese handmade paper at 50 cents a sheet.

My two most successful mailing pieces were the Mercy Hospital blotter and the Back Seat Driver booklet. I will read you the Mercy hospital blotter. "Mercy! hospital," said the honorable doctor. Ambulance—quick. For the next ten days I had a kaleidoscopic panorama of dancing bottles, soft-footed nurses saying 'take this,' kind friends leaning on the foot of the bed (and shaking it) telling of their operation and how much worse it was than mine. Gee! but I'm glad to get back on the job. Office hours for taking orders, 1 to 24. Let's go."

We received many calls for additional copies of this blotter—quite a few from doctors and hospitals. Some friends who knew how near I came to asking St. Peter for an open A on his harp so that I might tune in with the celestial choir, said I was game to joke about it. Illustrations depicting the helpless victim on an operating table, with surgeons armed with cleavers and butcher knives, while a locomotive engineer from the Pennsylvania railroad stood handy with a big monkey wrench, ostensibly to replace the loose nuts, made a tremendous hit. The idea was original.

I will read the Instructions to Back Seat Drivers booklet. "Instructions to Back Seat Drivers—Shut Up." We got 219 telephone calls for extra copies of this booklet. One girl was kept busy for two days answering telephone calls about this book. Letters came in from all over the country. Here is a sample letter: "Thank you, thank you, thank you, for the wonderful booklet of 'Instructions to Back Seat Drivers.' I never saw such a momentous theme handled with such precision and brevity. It is a masterpiece of English. I write at once to thank you for it. A. H. Allen, of Lederer, Street & Zeus, Berkeley, California."

We always print about two or three hundred overrun on our mailing pieces. Then when we meet new prospects or learn of new names we put them on the bombardment list and send them one mailing piece every day until the supply is exhausted. These bombardment mailing pieces go out under two-cent stamps, and if we are contemplating calling on a new man they are mighty fine things with which to break the ice.

This is the way we handle our mailing list: Every regular customer is on it; every employee of the advertising agencies; University of Pennsylvania students;

*From an address by Edwin H. Stuart, well known Pittsburgh typographer, before the Direct Mail Group of the Pittsburgh Advertising Club.

MERCY!



hospital, said the honorable doctor. Ambulance—quick! For the next ten days I had a kaleidoscopic panorama of dancing bottles, soft-footed nurses saying "take this," kind friends leaning on the foot of the bed (and shaking it) telling of their operation and how much worse it was than mine. Gee! but I'm glad to get back on the job. Office hours for taking orders, 1 to 24.

LET'S GO

EDWIN H. STUART

Typographic Service

Advertising Composition, Design and Layout

504 LIBERTY AVENUE

COURT 3899

Stuart Makes Type Talk—Forum and Caslon Talking on This Blotter

Reproduction of blotter. Original was $3\frac{1}{2}$ by $5\frac{1}{2}$ inches and printed in two colors.

and tech. students; membership of the Advertising Club, the Coöperative Club, and the Mercator Club. We have probably seven hundred names of people who are not customers of ours but who are our friends. Their friendship is worth while. We frequently trace orders to these friends, although the orders do not come direct.

We try to keep our list up to date through the columns of different club papers, through *Printers' Ink*, and from our personal contact with our clients. We are flattered to know that men like Mr. Burns, formerly of the Transcontinental Oil Company, now located on the Pacific Coast, ask us to please keep them on our list even though they are out of our territory. Eighty per cent of our business is advertising composition, and in the last three years we have designed advertisements that helped sell articles of every description. Our organization is a corporation. Employees have stock. Once a month we gather around the office and call things by their first names. This hell-meeting idea I swiped from

John H. Patterson, now deceased, formerly president of the National Cash Register Company. It is great stuff for clearing the atmosphere. The words "I," "my," "me" and "mine" are forbidden around our place; it is "we" and "us" always. The customer is the real boss. No employee is allowed to call me Mr. Stuart; I am Stu and Eddy. Another reason for my insisting on absence of any swank in our organization is the fact that this is a very bad season for kings and it's getting worse. Ten of them have been canned since the war. I am Scotch, and Bobby Burns says, "A man's a man for a' that" . . .

Typographers are idealists. Man can not live on bread alone. After material wants are satisfied man craves the companionship of his fellows and learns to appreciate the beautiful and artistic things of life. When a typographer has produced a design that soothes the soul and pleases the senses he feels that he is doing his bit towards the uplift of man, just as much as is the artist or the musician who encourages the growth of finer instincts in the human race and leads their minds away from lust of power, the inherent desire to fight, and evil passions of all kinds. We work with layout exclusively. Each and every advertisement is designed.

I am going to show you how typographers, instead of being an expense, are an economy. Here is an advertisement which we were told to make two columns wide, six and one-half inches deep. We made it five and one-half inches deep, saving one inch across two columns, or a total of two inches, which is twenty-eight agate lines. As it appeared in two papers, the change we made means a saving of fifty-six agate lines. At 30 cents an agate line this is \$16.80. The advertisement and plate cost \$7.80, a net saving of \$9. No newspaper could design an advertisement that would be as effective as this, with a wallop like this, or as easy to read. There may be men right in this room

INSTRUCTIONS FOR BACK SEAT DRIVERS

INSTRUCTIONS FOR BACK SEAT DRIVERS

**Shut
Up
!**

**Shut
Up
!**

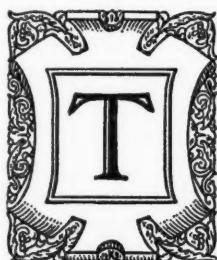
Facing pages of the booklet recently issued by Edwin H. Stuart, Incorporated, Pittsburgh.
Original size of page was $3\frac{1}{4}$ by $5\frac{1}{2}$ inches.

today who are deliberately throwing away money by paying newspaper publishers more money than necessary, yet achieving indifferent results. If you think that the liberal use of white space and black gothic

type is the only way to sell goods, you may be right, but the growth of our business and the long list of our satisfied clients is convincing proof that a large number of people in Pittsburgh will disagree with you.

Ten Plans for Increasing Business

BY CLARENCE T. HUBBARD



HERE are many tributaries that lead into the main stream of printers' business, but if these tributaries are to be productive their power, like that of the mill stream, has to be caught and harnessed. Here are ten plans, each seemingly insignificant in itself, which have been found to be of value to other printers in obtaining the interest of potential customers, creating good will, and contributing to the healthy expansion of business and the acquisition of profits.

PLAN ONE: GETTING MORE HOUSE-ORGAN BUSINESS.—In addition to the many general and special plans in existence is the following, which is not over-played by printers; that is, of sending to present customers and prospects a set of the house-organs you now publish for business, fraternal and other organizations. On such a set or upon the envelope in which they are included this statement can be stamped or printed, "Enclosed are some of the house-organs we publish for local people." The value of this is illustrated in the return comment one printer received from a customer to whom he sent such material. The customer said, "I didn't know that you published the high school paper." An answer in the affirmative helped to gain the interest of the customer for house-organ publications. The principle is an important one in developing this business, as people are always more interested in something which the printer has already produced for others.

PLAN TWO: GETTING MORE BOOKLET WORK.—By watching the anniversaries of officials and representatives of commercial houses there is opportunity in this direction. One printer discovered that the general agent of an insurance company was entering his thirtieth year of representation. He persuaded the company as a testimonial to issue a booklet to the entire field descriptive of this agent's success and long term of years. The order was a big one and appreciated by the insurance company as well as by the agent as representing a real practical testimonial, better accepted than a loving cup or something of similar nature.

PLAN THREE: GETTING MORE THEATRICAL WORK.—Nearly every theater has its regularly appointed printers and lithographers, but an occasional entree for outside business is possible. Suggested novelties find the greatest appeal. For example, one printer sold a theatrical manager a piece of printing representing a bank pass book, from which protruded checks for deposit. The outside read, "You can always bank on

the National Theater for a good show." Theatrical managers welcome original suggestions. Especially is the opportunity good with the smaller neighborhood theaters. Frequently a small theater manager receives appointment to a larger one, which often means that he carries his printer with him. "Twisting" accounts is not to be recommended in the endeavor to build up theatrical or any other business. Additional business from this source can best be solicited in the approach for trial orders from new theaters in which quick service and low prices are big business-getting features.

PLAN FOUR: BUSINESS CARDS.—The printer who is situated in a city where there are manufacturing and mercantile companies has much further opportunity to procure orders for *employees' business cards*. A commendable plan was practiced by one printer who went to the firm's chief executive and obtained permission to appoint an agent among the employees who could solicit card business on a commission basis. At first the firm hesitated, but when the printer explained the advertising advantages, permission was granted and he agreed to use their trade-mark as they desired, which helped him to sell the idea. The volume procured did not develop any remarkable profit—but it did add a spread to his business and his prospects. Another good source was followed by a printer who solicited all young people who were taking music and other public entertaining lessons. In practically every instance they proved effective prospects, and the more orders he landed the more samples he had to display for further business solicitation.

PLAN FIVE: COLLECTION AIDS.—Business in this direction was secured by a printer who personally made the rounds of his own *customers*. He approached them in this vein: "I am making a study of collection helps this month, and I come to you as your printer to see if I can not be of some assistance to you in this direction." He timed his calls to about one month before the close of a "quarter," when the thoughts of business men would naturally be in such directions. He also armed himself with a portfolio of clipped collection ideas taken from magazines and other places descriptive of the application of unique printed matter for collection purposes, such as the Lily Cup people use—the *Aetna Early Settlers Society*, and so on. The outcome was not only several orders but a deep appreciation on the part of customers.

PLAN SIX: CIRCULAR LETTERHEAD ORDERS.—When attending a meeting of an advertising club one printer heard a speaker mention how the use of tinted papers drew bigger response from women. He immediately drew up a letter on a tinted paper and sent

it out to a well chosen list, and it brought good returns and worth-while general advertising. In this letter he described the words and experience as presented at the advertising club.

PLAN SEVEN: ENVELOPES.—Nearly every business man has need for personal envelopes of a legal size in which to mail out checks in payment of bills and so forth. The printer anxious for business in this direction can profitably devote a day or more to calling on local business men—executives in various concerns and banks—offering at a reasonable rate five hundred envelopes of good stock and bearing their names and addresses on the back flap. A dozen such orders of the same size and quality can mean a good business stroke, besides being a practical sales promotion plan which will find welcome with many business men who use their company's stationery merely because no one has approached them for personal orders and their own time never seemed to permit them to give the matter much thought.

PLAN EIGHT: BUSINESS FROM WOMEN.—Women in business and women serving as executives of clubs and committees, both social, civic and otherwise, do not always appreciate the need and value of printing until it is presented to them by the printing salesman. A plan that won return in this direction was the sending of the following letter by a printer to a list of local business women:

Dear Madam:

Ladies—we find in the printing business—like to ask questions.

And we are cheerful and willing to answer them—all you want to ask. We feel there may be some way in which we can serve you to helpful advantage—in your business or your outside affiliations.

You will find a cordial welcome at our plant—also a willingness on our part to send a representative to your house or

office at any time. We print cards, letterheads, folders, calendars and all sorts of printing needs. May we serve you?

Yours in coöperation,

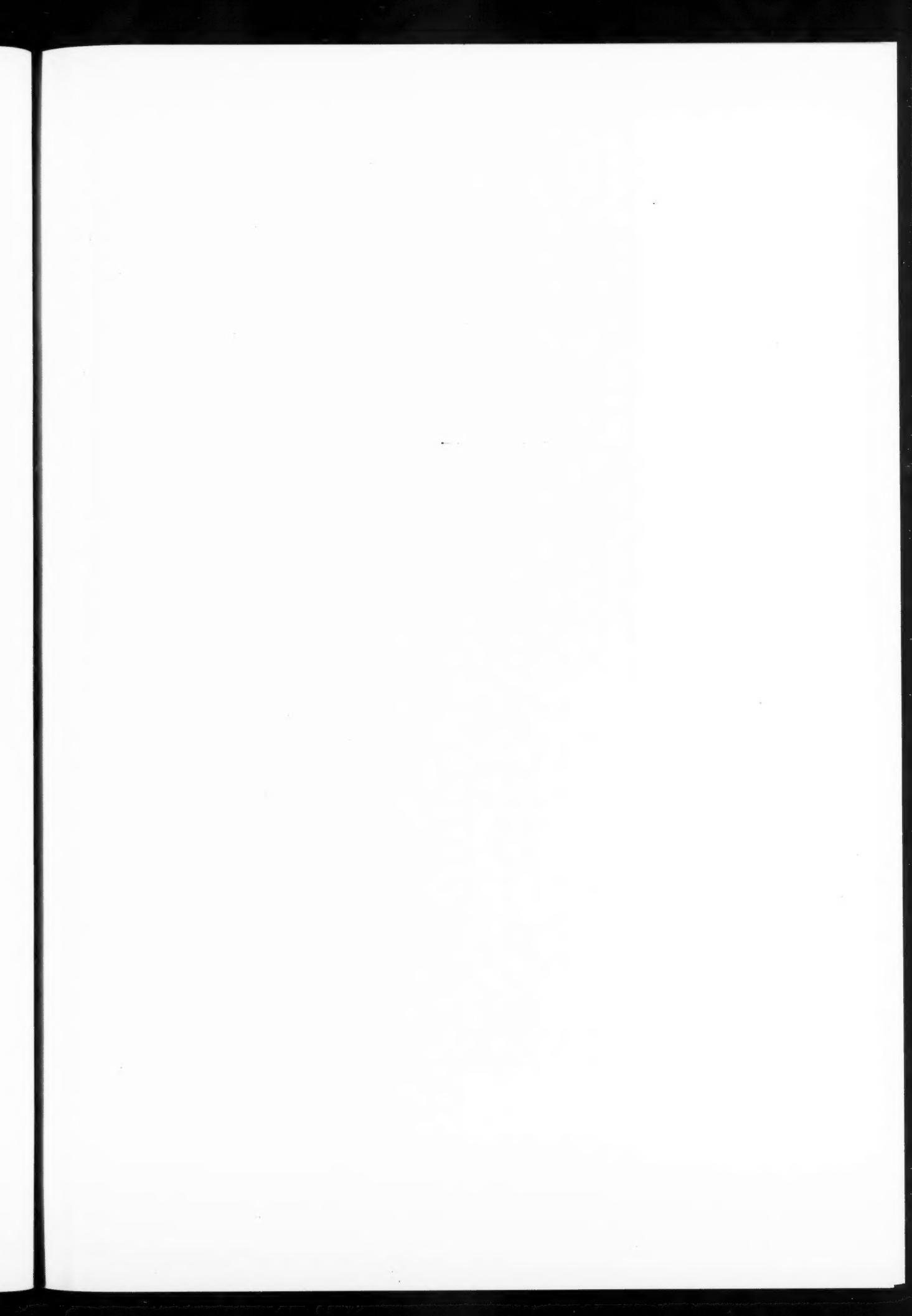
PLAN NINE: PASTERS.—A printer calling on a customer by chance found him ordering some labels for policy form use from a supply house out of town. The insurance agent seemed surprised to learn that his local printer could supply the pasters at the same cost. An order resulted. Have you canvassed your town for "paster" business? How about the labels used in local stores? Perhaps among your friends there is some one in some way connected with a concern who can suggest a new use of gummed labels by which you can obtain more orders. Make a survey of the gummed label business possibilities in your locality—it might develop into a "pay streak."

PLAN TEN: CLUB POSSIBILITIES.—Keep an alert look-out in your town for the formation of new clubs. In addition to the Rotary, Civitan, Lions and other organizations, new civic clubs are constantly forming. They require considerable printing, and on the whole it is productive work that carries a recognition, though sometimes a gratis job is necessary for a worth-while cause. These organizations need live printers among their members, for the stimulation of such organizations depends a great deal upon printing material in the way of invitations, house-organs, notices and the like. As an idea in this direction that can be remembered by the printer anxious to constructively serve civic and social organizations the "copy" of a card successfully used is offered. It had the following appearance:

THERE WAS AN EMPTY CHAIR

at our last meeting. It belonged to you. As "Chairman" of the Attendance Committee, I ask you—"Where wuz ya?" This card was illustrated at the left by a cut representing a picture of an unoccupied chair.

HORACE GREELEY on December 27, 1857, wrote the following letter to an applicant for a position on his paper, the *New York Tribune*: "As to proofreading, I think a first-class proofreader could always find a place in our concern within a month. But the place requires far more than you can learn. It requires a universal knowledge of facts, names and spelling. Do you happen to know off-hand that Stephens of Georgia spells his name with a 'ph' and Stevens of Michigan with a 'v' in the middle? Do you know that Eliot of Massachusetts has but one 'l' in his name while Elliot of Kentucky has two? . . . My friend, if you are indeed qualified for a first-rate proofreader, or can easily make yourself so, you need never fear. But don't fancy the talent and knowledge required for a mere Secretary of State, President or any such trust will be sufficient."





Halftone reproduction in two colors from a drawing in charcoal and water color by Walter King Stone. Plates used here through the courtesy of the Ithaca Engraving Company, Ithaca, New York

Drawn by WALTER KING STONE

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs" and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint.

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Keeping Up the Contact with Direct Advertising Buyers

SEEKING YOUR EXPERIENCES.—*The series of articles for this year are all built out of personal experiences, with no theory. Each and every reader is called upon to submit his experiences on these various phases of direct advertising work, whether or not they agree with the experiences set forth herein from month to month. In fact your experience may give new light to others who are struggling in darkness. Take the following article; it tells how a number of representative concerns keep up contact with the buyers of their services. It can not be the final word on the subject; others may have different methods and plans, and may find them equally effective, perhaps more so. Address the Department Editor, 632 Sherman street, Chicago.*

"Selling a new client the first time is largely a matter of salesmanship. A keen-witted, well trained advertising man can switch such a prospect to almost any one of a number of printers who produce direct advertising; but getting repeat orders and increased business from that client is, in the final analysis, entirely a matter of service." This is what the sales manager of a nationally known concern specializing in direct advertising printing said to me when I approached him for material for this article.

It is easy to see the "why" of this. Advertising is not an exact science — though direct advertising, especially when for mail-order returns, either inquiries or sales, is the nearest approach to something exact that there is — and is subject to personal opinion, previous experiences, and oftentimes the whims of an individual who for the purposes in hand may have the final approval on whatever is planned.

Take the simplest of direct advertising, the processed form letter. You listen to the "whys" and "wherefores" of the product, service, or idea which is to be sold or merchandised via the mails. You try out the product, service or idea upon one or two typical prospective purchasers. You find what seems to be the one best way of interesting the average prospect. You write a letter embodying those thoughts. It is a simple, perhaps human, statement of facts, full of news value to the average recipient who might be interested in the product, service or idea your client has to sell.

You take the finished draft to the man who is to have the advertising O. K'd. He may or may not — and in a great many instances he is not — be the individual who has the final authority to approve the advertising sent out over the firm's name, and then one of these things is likely to happen:

1.—The man with whom you have had all of your contacts up to now, the advertising manager, sales promotion manager, sales manager, or simply a clerk with or without a title — I know of one case where the first contact was through the firm's

chemist! — takes your copy and submits it to any one of a number of different persons. He may submit it to the "old man," the individual who started the business years ago, or to the new president appointed by the financial institution which has taken over the concern; or to some "higher-up." The advertising manager may submit the copy to the sales manager for approval, or, worst of all, to an engineer or inventor, or some such technically trained man who has absolutely no sales instinct, but who is meticulous to the last eyelash.

2.—The man with whom you have had your contacts will take the liberty of O. K.'ing the copy and telling you to put it into type. And your troubles will begin when the higher-ups see the piece in proof form.

3.—From any one of many folks who will take the copy from the individual who brings it you will get this instant reaction: "Why, there is nothing unusual about that. I might have written it myself. No unique ideas. You have just put down on paper what I told you and brought it back to me for O. K."

4.—You run into the person who studied drawing in high school and he will be more interested in the lettering you have suggested for the new letterhead than he will in the copy, ideas or plan.

5.—The contact man, or woman, from the buyer will come at your contact person with this: "We have decided that 10,000 of these will be too many; we want prices on 6,750 of them. Then we want to take the same letter and process it on a different color of letterhead paper, and with the signature of our western jobbers. How much will this cost?" In other words, the "purchasing agent" type of mind, forgetting all about the plan, idea or copy in a desire to get "prices."

6.—Where you deal through a subordinate you get this: "I have submitted your copy to Mr. Oldman and he says to tell you it is all wrong. Tell your copy department to try it again." Then your contact man tries to find out specifically what is Mr. Oldman's mind, when it is found Mr. Subordinate has no idea about it and Mr. Oldman can not be approached.

7.—"That letter is set up in elite type; did you not know we always have our letters set up in Oliver Printtype of pica size?" comes from the buyer's representative who is peculiarly interested in type. Or if the job we speak of happens to be a printed piece and you have set it in Della Robbia because of its feminine appeal, this buyer says: "What bum typography you folks use; why not set that in Cheltenham Wide? That is always good." Again opinion enters in, of course. As one contact man of my acquaintance put it when facing this problem: "If you like a type setup from a printer it is typography. If you don't like it, it is *not* typography."

In short, these seven suppositional cases are subject to changes running to seven times seven situations, and the individuals who act as *contact* persons on behalf of your printing establishment with the buyers therefrom, have to meet questions of art, typography, copy, salesmanship, estimating of



—that's the element you want in YOUR SALES LITERATURE. Properly applied to your advertising it will reduce selling expenses, increase sales volume and make you Greater Profits.

Many Evansville manufacturers and merchants have taken advantage of our Advertising Service Department. This department has obtained unusual results for them—it has created plans, made complete layouts, written the copy and taken care of the production of their advertising literature.

Successful direct advertising is the result of specialized knowledge, ability and experience. Our Advertising Service Department, under the management of Mr. Harold Stedfield, can prepare sales literature for you that will produce maximum returns. Mr. Stedfield has had a wide experience creating advertising campaigns for large national manufacturers. His services are available to you—he will be glad to HELP YOU solve your advertising problems.

No matter what your printing requirements may be, we should be able to help you, for we are "Business Builders." A word from you will bring our Mr. Arthur Riehl who will be glad to discuss your advertising and printing with you.

Koenemann-Riehl & Co.

409-11-13 South Second St.

Phone Lincoln 1009

Come on, Arthur, I may be interested in
 FOLDER CATALOG BOOKLET
 DIRECT MAIL CAMPAIGN GENERAL PRINTING
 —at least I'd like to hear more of your "Punch" idea, as it applies to our advertising.

Name _____

Pic _____

Address _____

FIG. 1.—A folded mailing card, in the original 6 by 12½ inches, sent out by an Evansville (Ind.) producer to make contacts for their newly organized advertising department. Printed in two colors, black and blue, on cream postal card stock.

printing and other production costs, as well as being able to battle from a merchandising and advertising standpoint at every turn of the tide.

In my time I have been solicited and served by literally a dozen different printer-producers of direct advertising, and in almost every case they used a different method of keeping in contact. In this article we refer exclusively to the *personal contact*, having naught to do with contact through the mails via letters, house-organs, mailing pieces, etc., with the single exception quoted in summarizing. Out of this experience,

and out of the experiences of many others, I think we can divide the methods of operating into two general classes: (1) Salesmen for all contacts with the buyer; (2) service men for all contacts with the buyer after the making of the original sale, and to close new orders or contracts from time to time. However, there is a growing tendency nowadays to utilize a combination of these two methods, sending the salesman for certain things and the service man for others, and so on. A clear-cut understanding as to the meanings of salesman and service man will now be in order. By salesman we mean any individual with the sales instinct predominant who is able to induce other men to change their minds, through logic, persuasion, heart appeal, and various other ways. By service man we mean the individual who is writing, illustrating or handling the manufacture of the direct advertising pieces or campaigns.

One other way is an attempt to combine the salesman with the service man; which is an attempt to combine the grand opera star with the writer of jazz music—in one way. By that I mean, the man who has real sales ability can make ever so much more money *selling* than he can in *serving*. A printing salesman who handles and does his own *service* work sooner or later develops into either a salesman or a service man; he can not continue to be both.

It is beyond our province to argue whether it is right or wrong, but the fact remains that the man who brings in the signed orders gets more consideration personally, financially, and otherwise, than those who carry out those orders, be they star copy men, crack artists or expert typographers. Nor is this unusual to this field of direct advertising. Take any other industry and observe how the sales department is pampered while the accounting department is pummeled!

The salesman doing his own service work has his limitations, too. He can handle only a certain amount of work, and he wastes much of his valuable time in doing leg work that an assistant or service man paid a few dollars a day could do for him. Besides, buyers who deal with a single individual as salesman and service man are not dealing with the house, or with a printing establishment; they are buying the ideas of one man, not of an organization.

The publication agents get around this dilemma by having account executives. Some of them start off as copy men as well as salesmen, but with few exceptions sooner or later they choose the path which gives them the most pleasure.

"But what am I to do?" you query, having followed us thus far in an attempt to summarize the problems before suggesting the solution, the reverse of the writer's usual policy in writing this department.

From what has gone before you see the utter impossibility of getting any one individual for contact work who is at once *artist, advertising man, typographer, estimator, salesman, merchandiser, copy-writer and a technically trained printer*. In the final analysis the *man who is a real salesman* can "get by" in all of these cases more easily than any other one individual. So from my personal experience as a buyer of direct advertising and as the head of a house producing hundreds of thousands of dollars' worth of it annually, I sum up the situation by recommending: *Use salesmen for all contact with direct advertising buyers.* I follow that further and suggest that they be *advertising men with the sales personality*—men with merchandising minds rather than experienced compositors, pressmen or superintendents. It may be because I am an advertising-trained man that I prefer to make such a recommendation, so suppose we examine the experiences of others in the field:

R. R. Donnelley & Sons Company, Chicago, have no fewer than forty salesmen out for all of their products, including direct advertising. "It is our idea to have the salesman act as the contact man with the client at all times, though if the

salesman gets into a jam with any special problem he can call upon the service department to send out a man to help him," replied Byron A. Bolt, sales manager of this concern, in response to my question as we sat at the luncheon table together. Donnelley's service men, however, are advertising men. One of them, for example, is R. K. Russell, for some years sales manager of Ditto, Incorporated, and a man well known in sales and advertising circles.

The experience of the York Printing Company, York, Pennsylvania, offers food for thought, their George Rudisill,

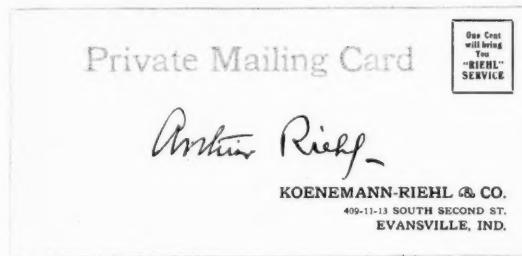


FIG. 2.—The address side of the folded mailing card shown in Fig. 1. Note it is addressed to the contact man for the concern, with a facsimile of his signature. All of the other four folds were blank on the reverse side, excepting the one where the prospect's address appeared, which merely had a black and a blue rule around the entire front.

writing: "Our contact with limited buyers is maintained by salesmen and correspondence. Our contact with more developed accounts is maintained by salesmen, copy men, and, sometimes, artists. In the cases where the copy man is not in direct contact with the limited accounts for whom they prepare copy the data obtained by our salesmen, all of whom are trained in discriminating things of advertising significance, is the basis of the angle from which the copy is written; and the basis of the facts are the salesmen's data together with such commercial reports, statistics, encyclopedic matter, etc."

Out on the Pacific Coast they do a bit differently. At least A. B. McCallister, of Young & McCallister, Incorporated, Los Angeles, puts it this way: "We keep contact with our clients by regular contact men. These men are not printing salesmen in the ordinary sense of the word. They are direct advertising men who have been trained in our own organization. We have plan, copy and art men, who coöperate with the contact men and sit with them in conference with the clients. A large number of our clients come to our offices to discuss business and it is very easy to bring them in contact with our entire staff. Service men go out very often with the contact men. In fact, our service department works very closely with our contact men so that any client's business is not a one-man affair."

The Stetson Press, of Boston, gave their experience in these words: "We have worked out our problems so that practically all the executives of this concern are able to write copy in some directions, and as our executives are in direct touch with their customers they are better able to grasp the point of view that is needed, and are thus able to prepare better copy than we could hope to get in any other way from an economic standpoint. Even our art director is sufficiently versed in advertising practice that he can prepare good copy on some occasions."

However, one salesman, the top-notcher for one of the biggest printers in the land, said this to me frankly: "I never let a service man, or any one from the house except myself, see my clients. I do all of the contact work. If copy needs to be written over, I learn why, and report back to the service men and have them make the changes. Whenever I work in a service man I have trouble with the client because of seeing so many changed faces, new ideas and new personalities."

Opposite this statement place the one from Farrelly-Walsh, Incorporated, St. Louis, Missouri, to whom I put this hypothetical question: "We find there are two schools in this matter of contact, one where salesman X makes the sale—that is, gets the *order* to prepare a campaign, we will say—and then passes out of the picture, but gets the commissions, while service man K takes up the contact with the buyer and completes those arrangements, merely using salesman X as a go-between from then on. In other cases salesman X goes back to the office, takes off his coat and *writes his own plan, copy, etc.*, and gets the artist to do the drawing, and is in effect Farrelly-Walsh, Incorporated, so far as buyer B is concerned. May we ask what your plan is along this line?" And this is what Farrelly-Walsh, Incorporated, wrote: "In order to avoid all the confusion of salesman X, buyer B, department C, and service man K, and the others referred to in your letter, we always make it a special point to keep the contact between the salesman and the buyer alive by making the salesman himself the go-between under all circumstances."

When pressed for further details, and as to whether some of his salesmen did not impose upon the service department—by dodging the work of go-between, and merely getting the order and then putting it up to the service department to keep up the contact while the salesman went on to other contacts not yet sold—John J. Farrelly, head of this St. Louis concern, added: "I can not say we follow any definite line in our work, as the salesmen very often come to me to go with them personally to put over a campaign. After the campaign is sold, Dan Hannefin gets the job of planning and developing it. He goes out with the salesmen to get the copy data, and he also directs the investigation as it is made. When copy is written, either Hannefin or I may go out with the salesman on special occasions; in most cases the salesman goes alone and gets the approval of the buyer. The salesman keeps up the contact with the buyer all the way through the work, from the time the order is given, through the copy work, through the production, and the addressing and mailing."

Coming directly to the subject of commissions to the salesmen in cases like this and similar situations, Mr. Farrelly went on to say: "We had a case not long ago of a buyer on whom two salesmen had called for a year and a half or more, unsuccessfully. I made one call with one of these salesmen about eight months ago, just before he left our employ. The second salesman took it up, but never had any success with the prospect. However, about a month or six weeks ago the prospect called me personally and asked me to stop in and see him, which I did, with the result that we sold him a \$1,200 campaign. The salesman gets credit for this campaign."

Keller-Crescent Company's experience is along the same line. Our readers will recall we gave in detail how they outfitted their direct advertising department from a man-power viewpoint in our February issue. Their Mr. Brentano writes in this manner, however, showing a slight variance from the practice previously set forth in this article: "Part of the sales requiring service work are made by our service men, Mr. Baird and Mr. Masterson themselves, and part are not. This is the explanation: Certain accounts which we have are recognized as belonging to certain salesmen. When such accounts require service work the usual procedure is for the salesman to ascertain the customer's wants, bring the matter in to either Mr. Baird or Mr. Masterson, have them make the plans, layouts and write the copy, and then the salesman goes back and sells the job to the customer. On the other hand, where a lead is developed through our advertising or in some other manner and the inquiry comes from a firm which is not on one of the regular calling lists of our salesmen, then one of the service men makes his own sales." Yet Mr. Brentano goes on to explain at length certain changes in "usual procedure" which make the situation much the same in Evansville,

Indiana, as it is on the Atlantic or Pacific Coasts, or down in St. Louis, Kansas City, Fort Worth or New Orleans.

One thing is certain, in the long run the customer will get only what he has paid for, and equally truly the customer must pay for added service when it is given. One experienced midwestern producer told me his troubles to this effect: "The salesmen of my concern are not advertising men, they are printing salesmen, they can not bring back the facts, have no analytical sense, and so after they have gone out and made a contact we almost invariably have to send a service man back to find out the facts, which makes a poor impression on the buyer, who in turn dislikes to have to tell his story twice."

I discount this experience as an instance of the wrong type of salesman. Keen-witted men with advertising training probably know more about advertising than the average advertising buyer with whom they deal, and, though there may be exceptions, as a rule the salesman can bring back sufficient data to enable a well trained analyst to prepare a plan.

That our theories, supported by these opinions giving the experiences of others, hold water in practice, we happen to have a splendid example to prove. We have referred to Evansville, Indiana, the home of the Keller-Crescent Company. You have read of their success. In that same town is another firm known as Koenemann-Riehl & Co., composed of Edward D. Koenemann, Arthur Riehl and Ivy E. Ragsdale, according to their letterhead. I have purposely not asked them anything for fear they would object to what I propose to say, though I take it from a letter written to THE INLAND PRINTER, and have a perfect right to make this quotation. Apparently they have been in the strictly printing business and have decided to branch out into the direct advertising business. They added to their staff one Harold Stedfeld, as head of their advertising service department. Desiring them to contact with the buyers — and here we make an exception to our rule as set forth in the opening paragraphs that we would not have anything to do with contact other than *personal* — they issued a piece of direct advertising, the inside of which is shown on Fig. 1, and the mailing side of the return card on Fig. 2.

Observe that this card is addressed back to Arthur Riehl, who is evidently a salesman, even though it plays up Mr. Stedfeld. Here is the service man trying to get the contact through the salesman. Now for the results. Here is what Koenemann-Riehl & Co. report: "We thought you would be interested in seeing this piece of direct mail advertising, as it has attracted considerable attention and caused some very favorable comment. We have received very splendid returns from this folder, which is the best test of effectiveness, after all. While this folder was mailed only about a week ago, we have already received better than one per cent returns from the postal cards. We think this is rather unusual, especially when it is considered that we are not giving anything away, but were definitely asking for an opportunity to call upon the prospect. . . . We thought you would be interested in seeing what one of the printing firms is doing to advertise their business, and if you think this would be of interest to other printers and you care to reproduce it in your editorial pages, we should be very glad to have you do so."

Our single example has, in our opinion, *punch* to prove the point that contact work should be handled through salesmen in the main and service men called in only where needed to qualify as experts, or to handle buyers with peculiar twists of mind, or where the salesman falls down in getting the facts.

KEEP ON ROWING

The man who rests on his oars will soon find himself drifting. It isn't so much the distance we have made, or the things we have achieved that matters, as where we are going and what we are doing now. Keep on rowing! — *Elbert Hubbard*.

KEEPING THE YOUTHFUL ENTHUSIASTIC

BY JOHN J. FISHER



HE apprentice question has ever been one of great moment to the printing craft, and is therefore never an uninteresting topic. Needless to say, the craftsman of this industry who was well taught in his youth has reached a successful pinnacle in his life's work. Twenty-five to thirty years ago it was the common thing to leave many of the undesirable tasks to the "devil." The error in this method of trying the boy's patience and courage was made patent in more ways than one, as many an intelligent youngster balked and bolted at the sight of a ton of pi which he was told to assort and distribute. It was plainly a mistake to give such a huge task to any boy and expect him to keep at it until it was finished, and, for that matter, it is yet, for no youth can see any romance to anything which becomes merely drudgery.

Another misfortune undoubtedly caused by a lack of judgment is the habit of reserving disagreeable matters for the boys to attend to day after day with incessant regularity, for soon the hope of learning the trade is dispelled. The boy should be taken in hand by an experienced compositor for a certain period each day and given some simple and practical task — the holding of the stick, setting the measure, placing of the types and justification. After an hour or two he might move on to the job and cylinder stone, and under the eye of a selected and seasoned employee be taught rudiments of lockup; then in successive hours he should move to the pressroom, stockroom and bindery. When the circuit has been completed, let him attend to chores and other office duties, perhaps some which will take him out into the air. Then in time he can return to his first instructor, who will test him on his first lesson and add a little to what he has already been taught.

At the expiration of his first six months this systematic movement from one department to the other will lead the boy into the counting room, where costs may receive attention. In this way a vital factor of estimating will get attention and will give to the apprentice a view of profit and loss bearing on all operations involved in the production of printing.

It is altogether due to oversight that we have but few men with a general knowledge of the production of printing. We often hear of the dearth of competent executives who know the business from A to Z, but the matter has never received attention from men who are capable of correcting it.

Let us go back a generation into the past. Let us blend into our smug up-to-dateness the old-time system of indenture which bound the apprentice to a six months' term to serve without changing for financial gain. Let us study the talents, education and aptitude of the embryo printer in deciding his fitness for a chosen business. In this way we shall help to make enthusiastic printers who will love the profession they have chosen, and we then can give credence to the phrase "Art preservative of all arts." The craft may then be classed far above mediocre, and the general impression will be corrected that a printer is just a dabster in ink without intelligence above the ordinary, and that he can be scared and browbeaten into quoting figures all too low for the profitable upkeep of his business.

While the general trend of printing is toward the better grade, inferior qualities are still to be found in sections where man power of the higher class prevails, in metropolitan districts. It can therefore be seen that proper forces of education, boy and man, are in the main to be held accountable for this condition. The only solution is intelligent training for the young apprentice, who in turn will aim to reach perfection through loyalty and unwavering faith in his employer, and because of a kindly feeling toward human advancement.

Some Practical Hints on Presswork

PART XIII.—BY EUGENE ST. JOHN



FIXING AND MATCHING TINTS AND COLORS— Continued.

Much time is lost in matching colors in washing up presses many times. An easier way is to dip a small brush in gasoline and paint the matching color on the stock to be used. Gasoline, by the way, is the "acid test" for many inks. Any ink which will paint with brush on paper and stand up may be considered well made of linseed oil varnish, but if cheaply made of substitutes the gasoline will take the life out of the ink. Some beautiful posters and other artistic paintings in color on paper are painted by hand with a brush and a mixture of printing or lithographic inks and gasoline. Where speed is required, printing inks are preferred because they dry faster than lithographic inks, without adding drier.

Here, by the way, is another place where economy may be practiced in the pressroom. Ordinarily, lithographic inks are made and shipped to the buyer without drier, consisting of pigment and lithographic varnish. In this shape the inks will not skin and go to waste as quickly as when made up with drier. The litho worker adds drier as needed. The letterpress printer early formed the habit of ordering fast-drying inks to which he seldom needs to add drier. He gains in convenience in that his ink is ready for use when the can is opened, but the waste from skinning and lumping is greater. By ordering letterpress inks in quantities without drier quite a saving in inks is possible if the inks are not to be used promptly.

There is considerable bunk in the nomenclature of printing inks and it is regrettable that standardization is impossible. Different inkmakers get different results from the same batch of raw materials. The colormaker and the varnishmaker will say it is chemically impossible, but the pressman knows it is not only possible but frequently so in practice. It will be found that no inkmaker excels in all classes of inks, and none excels in all colors. It is up to the pressman to ascertain where to get the best of each sort of ink he uses. By his own experience and by comparing notes with other pressmen he may learn which halftone black, red, blue, etc., is preferable. Especially when starting to work in a strange plant should a pressman carefully watch the inks if not brands with which he is familiar. In many plants the pressman is not consulted as to choice of inks. The purchasing agent may be an office worker who knows little about inks and is the easy victim of a good ink salesman who may be selling an inferior line. If the pressman has long experience back of him he should either buy the inks or stipulate which brands are to be bought. Some inks are sold on price, others on quality, still others on long credit and not a few are sold on good fellowship.

Besides the test with brush and gasoline, one may to some extent judge an ink by patting it out in thin washes on paper with the finger. In this way setting and tack may be judged. By rubbing the ink on the horizontal over the paper some indication of its working quality may be noted. An ink which refuses to spread freely and is inclined to hold together in lumps under this test is likely to prove a bad actor on the press unless conditioned by the pressman. The only complete test of an ink is to use it for a run long enough to judge its various qualifications. The test should be fair. The rollers should be good and properly set, and competing inks should be tried out on the same papers and on the right side of the paper. The temperature and barometer should be at the average figures.

Inks may be packed in various containers for economy or convenience, as preferred. Inks which are kept in stock a long while and used a little at a time may be ordered in one-pound cans. If the cylinder press is using five pounds of ink a day on a long run the ink may be ordered in five-pound cans or in kits, drums or barrels, depending on the quantity to be used promptly. Some ink clings to each can, so the larger container is the more economical if promptly used. Barrels start at 450 pounds and may be had in larger sizes in steps of 50 pounds, thus: 500, 550, 600, etc.

The least costly carriage charge on small lots of ink is via parcel post and it is as swift as express, or more so. If ordered via express, stipulate express prepaid. The buyer is billed for carriage charges. The more economical way is to bunch enough items to make a freight shipment of 100 pounds, which the railroads carry for one cent a pound, one-fifth the cost of parcel post insured. A very small printer can easily order 100 pounds by bunching items which bulk heavy, like news, poster and book inks with job inks, etc., thus getting a better price and also cutting the carriage charge. Then if the printer discounts his bill he is ahead another two per cent.

TWO-COLOR PRINTING INKS.—Two-color inks, variously termed doubletone, duplex, deuxtone, bitone, etc., by the different inkmakers, are an accomplishment of the twentieth century born of the demand for something better than a single color in halftone printing without the cost of a second impression, as is necessary with duograph work, where plates with differing pitch in the halftone screen are superposed, or with the older luxitint or luxotype, where gloss varnish is tinted and printed over the black impression of the same plate.

These modern two-color inks cost no more than a high-grade halftone black ink, and in a single printing on a suitable colored paper they yield an effect equal and often superior to duograph work in two printings with its attendant possible register trouble.

Two-color inks consist of one color in the form of an insoluble pigment ground in varnish containing an oil soluble anilin or, in other words, an insoluble pigment is ground in a varnish dyed with anilin of a different color from the pigment. The ink prints the pigment color on the deeper tones of the plate and the dye shows through the pigment where it is scant on the halftones and high-lights. A great range of two-color effects is possible. Those pressmen who like to experiment may obtain doubletone base from the inkmaker and work out individual combinations. Some of the national advertisers, not satisfied with the standard two-color inks to be bought by all, have worked out their own special two-color inks. Three-color inks may be made in the same way by grinding a pigment in two colors of varnish.

These two-color inks, like halftone black inks, require a deeply etched plate of suitable screen for the paper used. Two-color inks look best when full color (without filling the screen) is carried, and this requires a thorough makeready. Formerly it was considered necessary to slip-sheet this work, but since gas and electric heaters have become standard equipment on cylinder presses two-color inks do not require slip-sheets where a halftone black would not.

Two-color inks appear best on dull finish paper rather than highly enameled stock, and many prefer a colored paper harmonizing with the two-color ink instead of a white background. For these dull finish papers deeply etched plates, 120 to 150 screen, are better than the finer screens customary for black halftone work on highly enameled coated book paper.

Nothing should be added to a good two-color ink except petrolatum or vaseline which, up to an ounce to the pound of ink, is a safe reducer. Like halftone black, a two-color ink prints most clean when most stiff, but petrolatum enhances the two-color effect if it is sparingly used at a low temperature.

SLURS AND WRINKLES.—Next to lost register, perhaps the commonest defect in cylinder presswork is slurs and wrinkles. A wrinkle in the impression of a panel form, especially of an electrotype panel on a wood base, is a very common trouble. The remedy is surprisingly simple: The plate must be level so that it can not rock and the overlay properly graduated, and the wrinkle will disappear. Slurs in electrotype forms yield to the same treatment. The foregoing is the commonest cause of wrinkle and slur. The pressman will find it an excellent time-saving habit to test all electrotypes for rocking and type height before starting to overlay.

Slurs may also be caused by careless adjustment of the feeding mechanism or by printing with the cylinder under-packed or overpacked, as well as with form over or under type height and with units rocking. It is important that the feed-board and guide tongues are set so that the sheet may lie flat on the drawsheet; that the drawsheet is smooth and taut, with no lumps of paste, etc., under the grippers; that the grippers are set evenly and not too close to guide tongues and shooflies, and that the brush is set firmly in contact with the sheet. If the form and drawsheet are not at proper height slur will show in the margin. Soft packing and loose drawsheet cause the same trouble.

Sometimes the sheet will show a slur at the end because it wipes the form as it leaves it. Brads driven in the furniture back of the form will hold the sheet up and prevent the wiping. When brads are not effective because of a very narrow margin at the end of the sheet, a tape may be placed to work in a margin around the cylinder.

NUMBERING WORK.—The plungerless model numbering machines, which may be worked in any position, are another distinct improvement of the present century. The older models were difficult to work with the plunger at gripper edge and at right angle to the cylinder. Soft rollers are best with numbering machines. If all rollers are very hard the composition may be cut from one roller opposite the plunger. Thus the plunger does not hold this roller up off the figures. On long runs hard packing opposite the plunger is necessary, else it will gradually wear into the packing and fail to be depressed enough to operate the machine. The older numbering machines will not operate if squeezed too tightly in lockup.

After a run the numbering machines should be brushed out with benzol or, if full of hard ink, with crude carbolic acid and then kept in benzol in an air-tight receptacle until needed again. When the numbering machine is needed the benzol evaporates almost instantly when the machines are warmed. This is much better than keeping the machines in oil, for then they are troublesome to clean before printing. The best way to oil the machines before and during the run is to dip the end of a nonpareil wide strip of onion skin (glazed) paper in light machine oil and then insert the oily end between two figures and allow a drop of oil to leave the strip of paper and enter the opening between the figures. This is ample lubrication between each pair of dials, and the scant quantity of oil thus applied does not get into the face of the figures and show in printing.

PERFORATING.—A recent accessory to be attached to the frame of the cylinder press makes perforating very easy. Without this accessory perforating at a right angle to the cylinder while printing without inking the perforating rule may be done by cutting composition from the rollers if type is not close to rule. If type is close to rule it will be necessary to grind off the bottom of the rule and give the additional squeeze with a strip of one-point brass rule shellacked on sheet of

packing below drawsheet. When perforating is done parallel to the cylinder a strip of adhesive tape is secured on drawsheet over the perforation. This holds the drawsheet together when cut by the rule.

VILLAGE PRESS MANAGEMENT IN ACTION

Some years ago the writer found Mrs. Frederic W. Goudy setting type at the Village Press and asked the privilege of making a photograph of her at the type case. The modest



TRIGONE PHOTO - STEFFEN.

Mr. and Mrs. Goudy at the Press Used by William Morris

woman objected, evidently wishing that all the glory of their combined achievement should be solely her husband's.

When the historic press on which William Morris printed his famous edition of Chaucer was on exhibition in New York recently the writer played a mean trick on the unsuspecting Mrs. Goudy. He conspired with a New York *Tribune* photographer to make a small photograph of the press provided Mrs. Goudy should appear with her genius husband. Here is the picture. It will be noticed that Mr. Goudy does help out in the composition, though he is not the center of attraction.

The press is called a Super Royal Albion. It was built for William Morris and was delivered at 14 Upper Mall, Hammersmith, on August 14, 1894. The platen is 21 by 29 inches, and the bed will take a chase 22 by 34 inches. Pressure is applied through toggle joints, and owing to the heavy impression required when printing on vellum William Morris had additional wrought iron straps added to further strengthen the press.—*S. H. Horgan.*

SERVING HIS AGE

Whatever a man's sentiments are upon mature deliberation, it will still be necessary for him in a conspicuous work to preserve his undertaking from censure, and to accommodate his designs to the gust of the age he lives in, though it appears to him less rational.—*Sir Christopher Wren.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Mechanical Relief Printing

A number of years ago when the first specimens of Embosso process work were submitted to this department for criticism and comment we referred to this work as mechanical relief printing, although many times the specimens were called this or that kind of engraved effect. We note that recently the Federal Trade Commission has ruled that the use of the word "engraving" in connection with advertising this class of work constitutes unfair competition. As the work is typographic printing, the term we applied so early seems well chosen and is not prohibited by the recent ruling of the Federal Trade Commission dealing with this matter.

Inks Best Suited for Average Country Shop

A publisher of a live Michigan paper who has a general run of average jobwork describes interestingly the things he "met up with" in his experience with inks. As his experience may also be duplicated by others, we publish the letter, trusting that the adaptability of some other country printer doing a similar line of work may be brought to our attention: "In reference to 'combination black,' is the writer to understand that a 'combination black' ink is intended to be used on various grades of paper where a washup and special ink are not deemed necessary—cheap jobs in a way—or is it intended for equally satisfactory use on either platen or cylinder presses? We note that the colored inks we buy are all thin inks like the combination blacks which we get. We recently noted that one of our bright colored inks was marked (Cyl.) as though intended for cylinder use, though it is of the same consistency as most of the other colored inks we carry in stock. We carry only combination black and bond black inks, besides our news. We use bond black on the better jobs on bond stock, and combination black on ordinary jobs, including flat writing and book jobs—and book jobs are scarce in an office of this size. We note your statement that bond or cover black should be used on flat writing. I believe practically all 'country' printers know mighty little about inks for the commonest jobs. Maybe some or most of them do not care to know anything, but the writer of this wants information. Practically all the information given out about inks concerns jobs that a country print shop doesn't have anything to do with once in five years. Our work consists mostly of bills and posters; stationery and ruled forms; some blank work, mostly printed on flats in this office; some little booklet work, 50 to 250 copies of ten to forty pages; a little program and invitation work, and some business and visiting cards. We print some enameled blotters, using photo brown in a consistency like combination black, and a close examination shows it 'squashes out.' There is a heap of the commonest things that the country printer doesn't know and hasn't the opportunity to find out. Some of the very rudiments of printing, if published 'for the beginner,' would be news to the ordinary country printer who has been in the business all his life. However, we note that the country printer who goes to the city steps into good jobs, not because he

knows so much, but because his ability to make inappropriate things work up well has given him the ability to take pains with his work."

Answer.—We would ask our correspondent to look up the back numbers of THE INLAND PRINTER and study the series of articles by Eugene St. John, entitled "Some Practical Hints on Presswork," which has been running since April, 1923. In these articles will be found fundamental points on presswork, as well as general and specific information on inks. The articles are so clearly written that they will not go over the head of any average country printer. The trouble we have noted with country printers is that they are too humble. They are not near so "green" as they sometimes picture themselves. If we judge the writer by his neatly printed letterhead, and by the appearance and makeup of his newspaper, we can say that his ink and paper selections are in good taste and that he has probably more than the average skill found in country shops. He carries three kinds of black ink, a sufficient variety for the work he handles. His colored inks doubtless will be found adequate to meet his demands, for, as he states, there are some grades of colored inks which he knows he would not use in years, and for this reason he does not carry them. The city printer, being within telephone call of the ink dealer, often orders his supply the day he needs the ink. The printer who is not so near an ink house and who carries the three grades of ink our correspondent refers to, can safely use his news ink on all cheap jobs, or on jobs printed on news-print or cheap book paper. He should use his best black ink on the bond-paper jobs, and on flat stock, ledgers and business cards, wedding invitations, also for booklet covers if they are printed on hard finished antique stock. On the letterpress parts of booklets and on the ruled forms and other medium grades combination black should be used. The squashing out of the photo brown ink may not be due wholly to the consistency. It is possible that the rollers may not be fit, or possibly a trifle more than normal impression was carried. However, if we judge this printer's skill by the appearance of his letterhead, which is very well printed, we do not believe he would "fall down" on any job he would undertake. We should be glad to hear from more country printers on this subject and to have specific questions on some particular point.

Cylinder Press Guides Kick Sheet Back

George G. Guernsey, Clinton, Iowa, writes an interesting letter accompanied by diagrams. "Some time ago a discussion took place in Chicago relative to the sheets on cylinder presses being 'kicked' away from the guides as the latter were rising, thereby preventing the sheets from registering. Among the pressmen some claimed that where the guide offended in such a manner the bending of guide *backward* away from the sheet would remedy the trouble, as the guide would then tend to move straight upward where formerly it moved slightly forward or toward the sheet. The press in question was built in such a manner that the *guide rod* was *higher* than

the point to which the sheet was fed. One pressman claimed that while the guide moved slightly forward in a circle the bending of the guide backward made a smaller circle and therefore lessened the distance that it could move forward. My opinion was that there became no smaller circle for the

Fig. 1 - Normal—as is

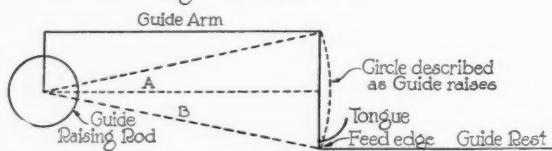


Fig. 2 - Guide bent back from sheet

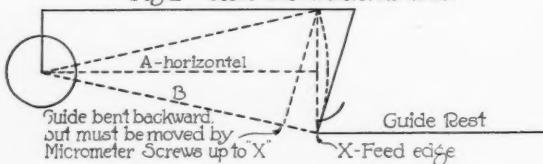


Fig. 3 - Guide bent toward Sheet

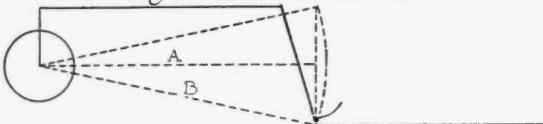
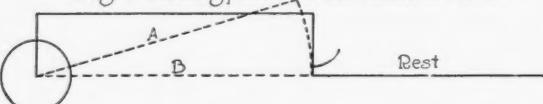


Fig. 4 - Feeding point level with Guiderod center



reason that as soon as the guide is bent backward it must immediately be brought forward by the micrometer screws to the same *feeding point* as formerly. I claim that the bending backward of the guide on a press where the guide rod is *higher* than the feeding point does not change the sweep of the circle one particle and that the guide moves forward toward sheet as it moves upward. However, I admit that the angle at which the guide is bent backward does tend to slip forward over the sheet without molesting it. In the sketches Fig. 1 is the guide normally. Fig. 2 is the guide bent *backward*. Fig. 3 is the guide bent *forward*, and in this instance the guide would tend to raise the sheet upward and forward (toward feeder), as it is slightly *under* the sheet being fed. Fig. 4 is a guide where the feeding point is horizontal with center of guide rod, and in this figure the guide moves *upward and backward* (away from sheet) as the guide is at its greatest swing (exactly dead center) when it starts upward. Simply because the guide *arm* happens to be horizontal does not change the circle described, for it must remain the same as a line drawn from center of guide rod to point of feeding edge. I once worked on a press where the guides were fulcrumed directly over the feeding edge; that is, hung downward. At the time of grippers closing on sheet these guides would swing outward away from sheet. This action, of course, eliminated any chance of interfering with the sheet."

Answer.—The point which appears to stand out in the discussion seems to hinge on whether or not the projecting lugs of the guide, which descend a trifle below the surface of the guide rest, describe an arc greater or less than the part of the guide which has contact with the edge of the sheet. If the lugs of the guide do describe a greater arc than the feed edge of the guide, we believe that the sheet would be pushed back when the guides lift. We should be glad to have an expression from any one who has studied the matter.

THE ATTITUDE OF THE EMPLOYER TOWARD THE CONTINUATION SCHOOL

BY ARNOLD LEVITAS

Instructor of Typography and Printing in the Public Schools of New York City



HERE are many diverse attitudes and opinions among employers toward trade education. Some master printers are so strongly convinced of the benefits of trade education that they are willing to contribute of their efforts and their wealth toward its success. Among these are the men who, at some previous time, had appealed to the legislatures of their respective States for the establishment of continuation schools. There are others, however, who are either indifferent or opposed to any kind of trade education. In the latter class are those men who are either poorly informed as to the needs of the times or contrary by nature.

It is possible to find a great many people who will oppose a plan, though they know little about it, and it is difficult to convince them of their error. Fortunately, there are many employers who are always ready to be convinced, and among these are the advocates of the continuation school education. The Bronx Continuation School, New York city, is a good illustration of the truth of this statement. In the two years of its existence it has won over most of the employers who were willing to be convinced, many who were formerly indifferent, and some who were actually hostile. The instructors of the school are not only teachers, but they also act as vocational advisers, placement officers, intermediaries between employer and employee, and in every other capacity in the interest of their students. One of the aims of the school is to convince the employer of the necessity of paying his employees for the four hours of school attendance each week. The answer to the request is usually to the effect that it is hard enough to lose the young man's services for four hours each week without also having to pay for the lost time. The instructors expect this answer in some cases and are well prepared to refute it. First of all, they explain that the time spent in the school is not lost, as the employee is better able to do his work because of the education and training he gets, and that this in the end benefits the employer.

The objection may then be raised that the young man is not usually scrupulous in his relations with his employer. If he finds another job, with better pay, he will leave the old one without much hesitation, and the benefit of the training which the boy gets at the school would, under these circumstances, go to some one else. This objection may also be answered thus: An employee will think twice before leaving an employer who treats him right. If the boy contemplates leaving because of insufficient wages, the four hours' pay will work in the employer's favor rather than against it.

In getting the employer to pay for the four hours we achieve not only a direct result, but we also forestall any other objections which might be raised in regard to school attendance. His paying his employee is a good indication that the employer is in sympathy with the school. This is desirable.

How successful the Bronx Continuation School has been in winning over employers may be gleaned from an incident in the printing class: About a year ago a questionnaire was sent out to the young men attending the writer's class to ascertain the attitude of employers toward continuation school training. Among the questions asked was one regarding the four hours' pay, and it was learned that out of a total of 117 boys 68 were not paid for the four hours of school attendance. This seemed rather discouraging. Another census was taken recently, and this time out of a total of 142 only 7 were not paid. This shows conclusively that employers have at last realized the justice of paying their boys for the hours spent in school.

The Typograph and the Monoline Machines*

BY HENRY LEWIS BULLEN



HE typograph and the monoline composing machines, though invented in the United States by Americans, have had to find their market abroad, because each of them infringed upon patents owned by the Mergenthaler Linotype Company. Nevertheless each has had an interesting history. The typograph continues to be made in Germany, while the manufacture of the monoline has but recently ceased. The Rogers typograph was the first slugcasting machine to attempt to compete with the linotype machine. It is the invention of John Raphael Rogers, now consulting engineer with the Mergenthaler Linotype Company. He was born in Roseville, Illinois, on December 11, 1856. At the

Negotiations resulted in the acquisition by the Linotype company of the Schuckers wedge patent and the rights within the United States of the Typograph company for \$416,000.

However, not all the linotype patents were effective in Canada or in Europe. In Canada a company styled Typograph Limited was organized, and began the manufacture of typographs in 1890 in Windsor, Ontario. It continued with moderate success, owing to the limited Canadian market, until the expiration of certain linotype patents opened the United States market to the typograph, whereupon the place of manufacture was moved to Detroit, Michigan, in 1907, and the name of the company changed to American Typograph Company. The price of the typograph was about half that of the linotype, and it had a fair sale among the publishers of weekly and daily



JOHN RAPHAEL ROGERS
Inventor of the typograph composing machine.



WILBER STEPHEN SCUDDER
Inventor of the monoline composing machine.



FRANK HINMAN PIERPONT
Who developed the typograph in Germany.

age of nineteen, in 1875, he graduated from Oberlin College, and adopted the teaching profession. At one time he was superintendent of schools in Lorain, Ohio. It was in Lorain in 1880 that Rogers began experiments toward a type-composing machine. In 1888 he applied for patents on a workable machine. "During these eight years," writes Mr. Rogers, "I knew nothing of the efforts of Mergenthaler and of Schuckers until patents began interference."

The first typographs were built in Cleveland, but before they could be marketed the United States Courts upheld the patents of the Mergenthaler Linotype Company, thus preventing the use of the typograph within the jurisdiction. Simultaneously with its action against the typograph, the Linotype company was defending an action against it by J. W. Schuckers for infringing his justifying wedge space patent. This wedge device was vital to the success of the linotype machine. Rogers and his associates very shrewdly bought the Schuckers patent and continued the suit in its defense. The Courts sustained the Schuckers patent, and the Linotype company was compelled to negotiate for its purchase. It had become the sole valuable asset of the Typograph company in the United States, but was valueless to it in that jurisdiction because the owners had no machine to which the wedge might be applied.

* This is the fourth article in the series setting forth the transition from hand-set to machine-set composition.

newspapers in small cities. To meet this competition the Linotype company itself revived the manufacture of Rogers' invention in a revised design, called the Junior Mergenthaler, which was far from being as effective as the original. This machine soon vanished and not long after the American Typograph Company ceased to exist.

It was about 1893 that the manufacture of the typograph began in Germany. It is still made there. The Ludwig Loewe Company had bought an option on the European patents for the European market. Frederick Bright, of the Canadian Typograph Company, was sent over to demonstrate the practicability of the invention, to be determined by the holders of the option after the machines had been made in Germany. It was not until 1896 that the Ludwig Loewe option was exercised, largely through the efforts of Frank Hinman Pierpont, an American, who became managing director of a company known as the Typograph Aktiengesellschaft, in which the Loewe company had the controlling interest. Thousands of typographs of German manufacture have been sold. Pierpont resigned as managing director in 1899, in which year he went to England, where he was appointed manufacturing manager of the Lanston Monotype Corporation, which position he continues. Pierpont was born in New Haven, Connecticut, on September 24, 1861, of a family a member of which was one of the founders of New Haven. In 1880 he was employed

by the Pratt & Whitney Company, of Hartford, as an apprentice. At the end of the second year Pierpont was assigned to the designing room and remained there until the expiration of his apprenticeship. In 1885 he associated himself with a patent lawyer. Among his employments was the making of

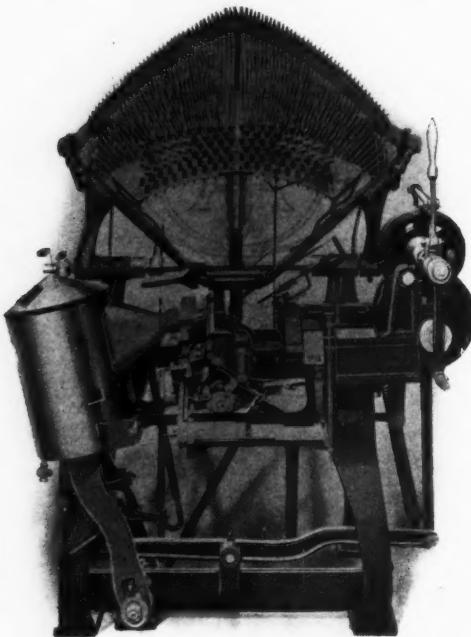


FIG. 1.—The Rogers typograph composing machine as it was made in Detroit in 1907.

drawings for the Patent Office of parts of the Paige typesetting machine. In 1894 he went to Berlin with reference to German patents on a bevel gear generating machine, which had been sold to the Ludwig Loewe Company. It was thus that Pierpont became interested in the typograph, which he improved and for which he created a successful market. The works of the Lanston Monotype Corporation, at Horley, about fourteen miles from the center of London, are in a high state of efficiency, especially in the matrix-making department. To improve the efficiency of the monotype machine, as made in England, and to economize in production costs, Pierpont has made numerous successful inventions.

Fig. 1 shows the latest style of typograph made in America. It was a slugcasting machine, and cast excellent slugs. The matrices were held in position at the top of the arched frame by escapements, each connected with and operated by a wire track, which in turn was controlled by the key of the corresponding character on the keyboard. On touching a key the required matrix was released and slid downward on the wire track, to which it was attached, to its position in the line being assembled in front of the casting mold. The spacers were disks, beveled in front, which also had a wedge-shaped projection, while in the rear it had a square opening. As the spacer was released it engaged on a square rod placed behind the composed matrices and the projection on the spacer took a position between each two words. When the line of matrices was composed the operator—if it was a hand machine, and most of them were—turned a crank three times, which set cams in operation, which first gave a half turn to the square rod, thus causing the beveled disks to expand and justify the line, which then moved to the mold, whereupon the plunger in the metal pot forced the metal into the mold, after which the line was released, trimmed and deposited on the galley. The operator worked in a standing position. When a slug

was cast, the operator distributed all the matrices and spacers instantaneously by tilting the arched frame forward, whereupon each matrix slipped back on its wire track to its position behind the escapements under the top of the arched frame. When power was applied the cams were set in motion by pulling a lever; the power was cut off automatically when the casting operation was completed. The machine produced three thousand ems an hour; it cast any size of book types; as made in America 630 matrices were furnished, but with German machines a greater number were supplied. The typograph of 1888 weighed 300 pounds; that of 1907 weighed 1,000 pounds. Though limited in scope, so far as it was developed, the typograph was an ingenious and satisfactory machine, and entitles Rogers to a place among eminent inventors who ushered in the era of machine composition.

THE SCUDDER MONOLINE COMPOSING MACHINE

In 1893 a second competitor to Mergenthaler's invention appeared: a line-casting composing machine called the monoline, shown in Fig. 2. This was the invention of Wilber Stephen Scudder, now supervising engineer of the Intertype Corporation. He designed the intertype machine and at the outset superintended its manufacture. Scudder was born in Galesburg, Michigan, on January 19, 1859. He learned the toolmaking trade and gained expertise in factories making sewing machines, watches and typewriters. He became successively, in 1886 and 1887, foreman and superintendent of the factory of the Crandall Typewriter Company, of Croton, New York, now the Corona Typewriter Company. In 1887 he was engaged by Ottmar Mergenthaler to assist him in developing the linotype machine in the Baltimore factory. When the linotype factory was established in Brooklyn, late in 1888, Scudder became part of its organization, and was made superintendent in a few months, holding that position until he resigned in June, 1892.

Scudder resigned to develop his invention, the monoline machine, backed by a company of which L. G. Hine and the executors of the estate of Oswald Ottendorfer, founder of the *Staats Zeitung*, of New York, held a controlling interest. Herman Ridder was manager of the Ottendorfer estate. Hine only a year before had been president and general manager of the Mergenthaler company, and still held a substantial interest in it. He was well acquainted with Scudder's inventive and mechanical ability. Scudder's association with Ridder was a new one, but in later years it led to the founding of the present Intertype Corporation.

When the first monoline machine was completed in 1893 it was viewed with alarm by the directors of the Linotype company. They offered a large sum for the Scudder patents, but not so much as the promoters of the monoline machine demanded. Failing to purchase, the Mergenthaler company put its patents to the test in the United States courts, and Scudder's patents were held to be infringements upon Mergenthaler's invention, as no doubt they were. The monoline, therefore, could not be made or sold in the United States. A factory was established in 1894 in Montreal, operated by the Canadian Composing Company, Limited, where machines were made and sold—about twelve hundred of them—between 1894 and 1905, in which year the Canadian and United States patent rights and other assets of the company were sold to the Mergenthaler company for \$1,250,000. The monoline continued to be made by the Mergenthaler company for a few years after the purchase. Simultaneously with the operations in Canada, with sales also in Australasia, South America and South Africa, rights to manufacture and sell were disposed of to companies in Rotterdam, Steyr (Austria) and Berlin. These European companies were discontinued shortly after the close of the Great War. In 1911 Scudder interested Herman Ridder and others in the manufacture of the intertype

machine, many important patents issued to Mergenthaler having expired or been found to have been imperfectly protected. The Intertype Corporation was organized and has achieved a merited success.

The monoline (Fig. 2) as finally made in Canada used a justifying wedge or spaceband which would have infringed the Schuckers patent if used in the United States. But in the original monoline, intended to be made in the United States, Scudder used an expandable wedge with curved walls which seemed to evade infringement, though not so effective as the Schuckers. The Canadian monoline spaceband was a long steel wedge sliding between two shorter steel wedges, presenting parallel outside surfaces while being expanded as the longer control wedge was pushed upward. The monoline did not use single matrices. It used matrix bands or strips in much the same way that Mergenthaler did in his earlier machines, but so improved that while Mergenthaler's did not work satisfactorily Scudder's did. Scudder grouped his alphabets in a limited number of widths, following Benton's self-spacing type patent in this respect. Each matrix strip, made of brass, with a series of twelve stops on its back, contained characters, usually twelve, which were to be cast on bodies of equal width. Thus one strip contained capitals Z, P, L, T, O, D, E, B, S, C, J and Q, one of each. There were, of course, several of each strip in the magazine. At touch of a key a strip containing the required character was released and dropped into an assembler, each key setting a stop which arrested the required matrix in a position in line with the other matrices on other strips forming the line. When the line was

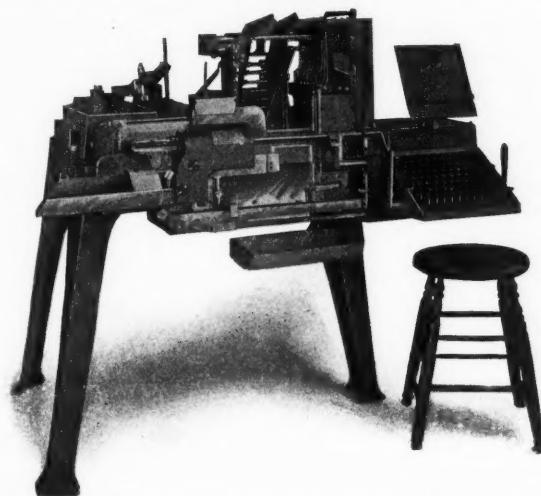


FIG. 2.—The monoline composing machine as it was made in Montreal in 1905.

completed, the matrix strips were justified and moved automatically to the casting mold. Each machine was provided with about four hundred and fifty matrix characters. It cast lines up to 21 picas in length and from agate to 10 points in body. The output was stated to be 3,000 ems an hour. The monoline did not have as wide a range of utility as is given by machines based more closely upon Mergenthaler's invention, but it cost less to make, was sold at a lower price, did excellent work and was admirably designed in every part. As to its merits, we may accept the judgment of the directors of the Mergenthaler Linotype Company, who paid a great price to prevent it from coming into a wider market as opposing patents expired. For his services in connection with the development of type-composing machines Scudder has amply earned a place among the galaxy of talent that has made machine composition possible, the chiefs of which are Mergenthaler, Lanston and Benton.

But what of the host of those who year by year stood side by side with the greater men, working out their ideas — expert mechanics, whose suggestions and expertise have gone to swell the fame of their chiefs? May we not offer a tribute to these men, whose names will never be known beyond the walls of the workrooms in which they were employed? Perhaps some day when Peace shall have her victories more renowned than those of War, monuments will be erected to the UNKNOWN INVENTOR.

HELP WANTED—OR THE LAY OF THE LOST COPYHOLDER

BY GEORGE O. JAGER

Now there's been all kinds of writin'. In prehistoric date
Man scrawled on a stone with an ape's shinbone or scratched with
a bit of slate

Heteroglyphic hieroglyphics on the rocks or cliffs o'erhead
Or pebbles paleolithic, from an antediluvian bed.
Later they used the stalk of plants, wood-pulp or bark of a tree,
The stylus and papyrus, pressed clay or ivory.
While the mid-age monks, on sheepskin stiff, with pen of a goose's
quill

Tossed off the so-called "classics," which schoolboys ponder still.
And there's been all styles o' writin'—the Jap and the heathen
Chinee

Wrote from bottom to top—as you see on a box of tea!
The Persian wrote from right to left, and the Babylonian bold
From left to right—the exact reverse—that is, so I've been told.
Others again employed both styles, and wrote from right to left,
And then from left to right again—a cross-cut saw effect,
Swaying alternately back and forth, in a manner based upon
The famous system practiced by the ancient boustrophedon!

But of all the weirdest writin' that ever is or was
Some of these want-ad. fellers break all of chirography's laws;
By holdin' the paper upside down or at obtuse angular slant,
You may decipher something—but most of the time—you can't!
A signature often resembles a snake, yet hardly that, forsooth!
For you can't make head or tail of it, and to tell the simple truth,
If you can't do that, then it ain't a snake, for may I rot in jail
If there's anything else to a bloomin' snake outside of a head
and tail.

O Gutenberg, O Coster, or whoever the devil it was
That invented the art of printin' and improved typography's laws,
Three towns contended for your name, Mainz, Frankfort and
Harlem, too,
But which of the three deserved it I'm hanged if I know, do you?
And thou, O industrious Mentel, thou too wert a mighty name
And a tablet hung at Strassburg duly records your fame—
But O great trio of typos, what boots all your learned skill
When wretched mortals practice the art of longhand still!

Oh, there's been some great names in printin', there's Jensen, whose
characters rare
To our modern architypographers prove both a pride and a deep
despair.
And Laurent St. Vincent Alopa, who embellished now out-of-date
Editions of "Lascaris" with his capitals ornate.
Then there was the mighty Aldus, who from Gothic drew apart,
And with svelte and graceful *italics* invented another art.
Oh, I dream of these ancient artists and I feel a proper thrill—
Then I think of these "longhand" scribblers, and I want to rise
up and kill!

Boy, page Ignatius Donnelly, send a tracer for Sam Lloyd,
Bring me the Urim and Thummim that Joseph Smith employed!
Like the learned Taylor and others who studied the alphabet's plan,
I scrutinize strange symbols, weird signs and characters scan!
Oh, soon I will go crazy, and in a padded cell
Cut out little paper dollies, or leap and wildly yell.
O Isis and Osiris, Oh, what a mess all this is!
Osiris and O Isis, this writin' is a crisis!



How Artists Manipulated Halftones in 1880

Pen-and-ink drawings on "scratchboard" were novelties in 1880. Mr. Horgan reproduced wash drawings on scratchboard so that the artist might scratch in highlights and use pen and ink in the shadows, as shown in this reproduction from a newspaper print. This idea of 1880 might be reintroduced to advantage after a lapse of forty-four years.

The Beginnings of Halftone

Part II.—Taken From the Note Book of Stephen H. Horgan

BY LIDA ROSE McCABE



HE note books of Mr. Horgan are a mine for research into the beginnings of all methods of harnessing the camera to the printing press. Just now we are considering the beginnings of halftone. Last month THE INLAND PRINTER reproduced the front page of the New York *Daily Graphic* of March 4, 1880, showing a combination of line and halftone, also a fragment of the Shantytown halftone, which Louis Flader has made famous by dating from its appearance "the birth of the present revolution and evolution of the

experimenters in every land could "follow through," and that is precisely what subsequently has happened.

The artistic sense, so strong in Mr. Horgan, did not permit him to rest content with the mere mechanical reproduction of the lifeless photographs of that period. He felt that the



A Crossed Line Screen Halftone of 1880

In 1880 pressmen refused to print crossed line screen halftones, so this halftone of "Maud Granger" never got farther than the hand press. The obstacles in the way of the introduction of halftones could not be understood today.

printing industry and the business world itself." With characteristic disregard for money, Mr. Horgan gave his invention to the world. In the report of the photographic section of the American Institute of March 2, 1880, which was reproduced in our first installment, his invention is described so that



Robert Blum's pen drawing of Seymour Hayden etched intaglio by S. H. Horgan. This was denounced by Sir Seymour Hayden from the lecture platform.

touch of the artist was required to every illustration, so he invented a method of printing halftones on an enameled drawing board in order that artists could manipulate the halftone in any way they desired. High-lights could be scratched in on this board, and pen-and-ink lines added to the shadows. The page from the Christmas *Graphic* of 1880, reproduced here, shows this improvement.

The wood engravers on *Harper's* and *Leslie's*, as well as those of foreign countries, realized that if Mr. Horgan's photo-mechanical method of getting illustrations into the printing press was perfected there would be an end to wood engraving. Their fears were justified later. The last of the famous Harper Brothers foresaw the future of this invention. During his last illness he prophesied that illustrated papers like the *Daily Graphic* would picture the events of the day on the morrow. He said to his son, "Harper's Weekly will come along a week later, like a lumbering stage coach, but remember, my boy, the daily newspaper is ephemeral. *Harper's Weekly* puts it on record; you put it on record."

Neither did the *Daily Graphic* art staff, all pen-and-ink draftsmen, favor the halftone innovation. Strong objections came from the pressroom, where it was said that halftones could be printed only when made in single lines, and that if the lines were crossed the press could not handle them. Halftones like the one of Maud Granger, reproduced here, were

not printed. In 1893, when Mr. Horgan was art director of the New York *Herald*, he encountered the opposition of the pressroom in a more serious way. He wrote James Gordon Bennett that he could make a halftone to print in the New York *Herald*, and Mr. Bennett sent his letter to the superintendent of the pressroom for an opinion. The pressman reported that any man who thought a halftone could be printed on a fast daily newspaper press was crazy. Horgan was dismissed. Later he took his idea to Whitelaw Reid, and personally made for the New York *Tribune* of January 21, 1897, the first halftone printed on a stereotyping web perfecting newspaper press. Mr. Reid asked Mr. Horgan to patent his invention, which he did. This was one of five of his patents on printing plates.

His improvements in photoengraving were never patented. The photointaglio engraving, which he perfected in 1881, and which he values above all his varied achievements, is another story. It was a method of photographing a pen-and-ink sketch on a copper plate so that the artist could etch it as he wished into the copper. He introduced at this time the use of iron chlorid for etching copper, in universal use today. Sir Hubert Herkomer, our own Robert Blum, Chase, Church, Shirlaw, Ross Turner and other artists, together with the Grolier Club, welcomed this as a most valuable aid and employed it in their etchings. Sir Seymour Hayden, upon seeing a portrait of himself from a drawing by Robert Blum etched after this manner,



Sir Hubert Herkomer's Portrait of S. H. Horgan

Made at the time Mr. Horgan invented halftone and photointaglio engraving. Denounced the method so vigorously in his American lecture tour that Mr. Horgan abandoned intaglio engraving.

Newspaper illustrating called Mr. Horgan back in March, 1884. During the following seven years, as art director of the American Press Association, he pioneered pictures into the country newspapers, introducing them later in the great metropolitan dailies, the New York *Recorder*, *Herald*, *Tribune* and Newark *Star*. "Father of newspaper illustration as well as halftone," Mr. Horgan is now "dean of photoengravers." His notes in THE INLAND PRINTER for the past thirty years have been an invaluable feature and constitute the best history of photomechanical processes extant. He is a genius with many hobbies, a collector of prints, Americana and autographs.

His collection illustrating photomechanical history occupied five cases at the American Institute of Graphic Arts Exhibition, held in October, 1923, at the Art Center, New York city.

HOW TYPE FORMS ORIGINATED

"The first type cutters and typefounders," says Daniel B. Updike in his "Printing Types," "were merely somewhat servile imitators of the manuscript letter-forms to which they were already accustomed. We can understand little about



Stephen H. Horgan Today
Photograph by Goldensky, Philadelphia.

the design of our present printing types if we are not familiar with the characters in the black letter and Humanistic manuscripts which just preceded, or were contemporary with, the invention of printing. There appears to have been no thought in the minds of early printers other than to reproduce manuscripts quickly and inexpensively; and although many early printed books were very beautiful, both in type and arrangement, because modeled on fine manuscripts, I doubt if fifteenth-century printers so consciously intended to make their books beautiful as is commonly supposed. What an early printer was intent upon doing was to produce a printed book which resembled a manuscript as closely as possible; and that such a man failed to recognize any divergence in theory between a book in manuscript and a printed volume is shown by his obvious endeavor to follow in type the written letter of the manuscript. . . . Intent upon imitating manuscripts, they felt obliged to reproduce the kind of letters that a reader had been accustomed to in volumes written by hand; and thus they had neither time, opportunity nor desire to consider what types were, or to realize that they could never successfully reproduce in metal all the forms derived from the pen. In other words, to the first type cutters printing was merely an evolution, and did not appear a new invention in the sense that would oblige them to decide what forms of letter were best adapted to the new medium they had to employ."—*Impressions, house-organ of Lederer, Street & Zeus, Berkeley.*

IMPORTANT EVENTS POSTPONED

The Chester *Herald-Tribune* credits the following to the Steelville *Ledger*: "Owing to a big rush of job printing and for lack of space a number of births and deaths will be postponed until next week."—*The Scribe*.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Retouching Halftones for Newspapers

The old idea which the writer used on the New York *Daily Graphic* during the eighties is being revived successfully today. This method, which permits an artist to retouch halftones before they are engraved, is to make a halftone negative of the advertising, or other copy, through a 120-line screen, for instance. From this negative, with the aid of an enlarging apparatus, a glossy bromid print is made. On this enlarged photograph in black and white of the halftone an artist paints in high-lights with white, and increases the shadows with black lines. After the artist has completed his work the enlarged halftone print is treated as line copy and reduced until the dots in the halftone number from fifty-five to sixty-five dots to the inch, depending upon the requirements of the newspaper. Many of the high-light halftone ads. in the newspapers are made in this way.

Making Up Percentage Solutions

In the *British Journal of Photography* A. Lockett warns of a rather common mistake in the making of percentage solutions. He writes: "Water, the most common solvent, is measured in so-called fluid ounces. One British fluid ounce of water weighs exactly one ounce avoirdupois, at a standard temperature and atmospheric pressure (62° F. and 30 inches of the barometer). Therefore, a twenty per cent solution, for example, is obtained by dissolving 20 ounces avoirdupois of the required substance, or chemical, in sufficient water to make a total bulk of 100 ounces, or 2 ounces of chemical to 10 ounces of solution. Then, whatever quantity of solution is measured out, in ounces or in fractions of an ounce, it holds exactly $\frac{2}{100}$, or one-fifth that amount of the dissolved substance. The chemical should first be dissolved in about three-fourths the required quantity of water and sufficient water then added to produce the necessary total. This ought to be obvious, but it is quite a familiar oversight to put the chemical straightway into an amount of water equal to the desired total bulk of the solution."

Screen Distance for Wet and Dry Plates

It has been told in this department that the relation of screen distance to stop aperture can be stated as follows: The separation of the screen from the sensitive plate is to the screen opening as the distance from the stop, or diaphragm, is to the diameter of the stop opening. W. T. Wilkinson writes that sixty-four times the screen opening for the screen distance and one sixty-fourth of the camera extension for the stop opening may be considered the standard method for making screen negatives on wet collodion plates. For dry plates, he says, this one to sixty-four ratio should be changed to one to ninety, the reason being that silver iodid in the wet plate, while it is very sensitive to bright light, is very little so to weak light, hence the short angle of sixty-four times the screen opening, from a camera extension sixty-four times the stop opening, is quite sufficient to prevent the dots overlapping except in

the more brilliantly illuminated high-lights of the copy. Silver bromid in the dry plates is comparatively less sensitive to bright light than silver iodid, but very much more sensitive to weak light, hence it is found necessary to contract the size of the stop opening and shorten the angle of shadow of the ruled lines of the screen on the sensitive plate when using dry plates. As dry plates are coming more into use in halftone-making, this information is timely.

Enamel on Zinc

W. G. Donovan, Fresno, California, says that the enamel formula published on page 767 of THE INLAND PRINTER for February works well at his hands. "It sure holds on and makes a much prettier etching," he writes. He can blacken the zinc for routing as usual and leave the enamel on for stereotyping.

"Penrose's Annual"

Volume XXVI. of "Penrose's Annual," the issue for 1924, has arrived. It consists of 136 pages of text, besides inserts to illustrate the text and thirty-one illustrations of representative processwork of 1923. Of the thirty-five articles almost half of them are on subjects of interest to printers, such as photo-type composing machines, printing and type faces. This annual is no longer devoted solely to processwork, but is, as its title states, a "Review of the Graphic Arts."

The important feature of this notable work has always been the review of the year by William Gamble, its able editor. In the present volume he calls attention to the great strides that are being made in illustrating the daily newspaper and to the possibility of a fully illustrated evening newspaper. The attempts made in England to produce newspapers on the offset press have not proved a complete success. The offset method might answer for a weekly illustrated newspaper of medium circulation, but for large editions to be produced in the quickest possible time the present stereotyping method is still the most practicable way, though the illustrations may not be as acceptable as they might be from the offset press.

The Chicago *Tribune's* rotogravure supplement in colors is noted, as is a German press for printing rotogravure in colors at a speed of four thousand color prints an hour. [One of these presses has arrived in the United States.] Improvements have been made in rotogravure presses in which thin copper sheets, on which the rotogravure is engraved while the metal is flat, are drawn around the cylinder. Another experiment is a press in which printing is done on a rubber blanket from a rotogravure plate, the impression on the rubber blanket being offset immediately on paper, the advantage being that a greater quantity of ink is deposited on the rubber blanket than is possible from a grained zinc plate in the ordinary offset manner. Offset printing is superseding direct printing in the planographic manner. Mention is made of Ronald Trist's experiments at R. R. Donnelley & Sons Company, Chicago. Mr. Trist prints from a halftone negative on nickel-plated

copper, and by treating the exposed nickel with mercury he makes it ink-repellant. By using a special ink he has been able to do planographic printing on a typographic press.

Pictures of three photo-type composing machines are shown, but no exhibits of their work. In the section of the book showing representative processwork of the year, the Rembrandt Intaglio Printing Company and the Sun Engraving Company lead with rotogravures in four colors. There is a fine exhibit of "Swaingravure" and Vandyck "machine photogravure," but some other rotogravure inserts are not creditable. The three and four color relief engraving is excellent. Johnson, Wykes & Paine show a fine offset print. The reproduction of a painting, "Shelley's Cottage," by three-color engraving, demonstrates what strong effects can be had in three printings as compared with the next illustration, entitled "Spring," printed planographically and requiring six printings.

The price of the Annual is \$4. The Photographic Publishing Company, Boston, are the agents. It can be obtained from The Inland Printer Company.

"The Process and Practice of Photoengraving"

A beautiful volume with this title is just to hand, written by Harry A. Groesbeck, Jr. The pages are 8½ by 11 and there are 260 of them. The illustrations number 280 and are well conceived and carried out in the photography and in the retouching, with photoengraving of the highest quality. Mr. Groesbeck's purpose was to describe by picture and text the complicated processes entering into present-day photoengraving, and this he has done in an elaborate manner. In the foreword he says: "Photoengraving is the mixture of brains with chemicals and metal. Photography and the mechanical processes are but tools in the hands of master craftsmen. The purpose of the book is to enable the buyer to know all the conditions under which photoengravings of various types are produced. Coöperation between the buyer and the photoengraver will afford each the opportunity to contribute his best toward the ultimate success of the production." Thirty-two pages are given to describe the laying of tints, so that it is covered quite thoroughly. The chapter on colorwork is comprehensive and is illustrated with color plates in two, three and four printings. This chapter contains much timely information, but one wonders, in these days of simplified spelling, why the word "color" should be spelled "colour." The trademarked and proprietary word "rotogravure" is also used by mistake in place of the English word "rotogravure." Proofing and the presses used are treated at length. There is a very complete bibliography giving 109 titles of books on photoengraving or subjects related to it. The price of the book is \$7.50. Doubleday, Page & Co. are the publishers, though it can be had through The Inland Printer Company.

Photoengraving From Australia

Mac Robertson, Melbourne, Australia, is one of the great chocolate and candy manufacturers of the world. Australia numbers but five and one-half millions of people, and still Mac Robertson employs two thousand operatives at an annual wage bill of £400,000 a year to supply the sweet-toothed Australians with chocolates. He proves this by a book of 136 pages, 8½ by 11 inches in size, entitled "A Young Man and a Nail Can," which tells the story of the business from a very humble beginning. The fact that the edition of this book weighed twenty-one tons and cost £20,000 does not interest this department so much as do the excellence of the photography, the retouching of the photographs and the photoengraving. The reproduction of the candy by four-color engraving is equal to similar work done anywhere. Embossing was used to make the pictured candy appear more realistic. Credit is not given, as it should have been, to the engravers. The Specialty Press Printery were the printers.

NOTES ON OFFSET PRINTING

BY S. H. HORGAN

Emulsion Preferred for Planographic Work

Planographic printers who are accustomed to collodion emulsion for making color separation are not easily convinced that panchromatic dry plates will give them more satisfactory color-record negatives. They claim that collodion emulsion can be more perfectly color-sensitized and, besides, it can be reduced and intensified with all the facility of a wet plate.

Photo-Offset Printing in England

The editor of the *Modern Lithographer and Offset Printer*, London, in his review of the year says: "The practical advantages of offset printing are being increasingly recognized, and although letterpress printing must continue to grow, there can be no doubt that offset printing will take, on strictly economic grounds, an increasing amount of work from the purely letterpress house. The conflict between the two processes is naturally severe in houses in which both are employed, and it is under these conditions that employers are ascertaining the advantages of the newer methods."

A Rotary Web Offset Press

A newspaper is being printed in London on a web offset press. William Gamble has timed it and found its normal speed is 6,000 copies an hour, delivered and folded. He also saw it working well at 7,800 and 10,200 an hour. It prints a four-page newspaper from two plates, each carrying two pages, though the output could be multiplied by doubling the width of the cylinder and also using two or more decks. It is said that 100,000 impressions have been had from one set of plates, but the relative cost of production as compared with stereotype plates has not yet been found. The paper and ink used on the web offset are much higher priced than those used on the ordinary daily newspaper.

Combination Gravure and Offset

Penrose & Co., London, have constructed a press which combines rotogravure and offset in this manner: A rotogravure impression from a thin copper plate is printed on a rubber-covered cylinder and this is offset on paper. It is claimed that a much richer impression may be obtained, and that paper stocks can be used which would make trouble if it was attempted to print upon them directly from a rotogravure cylinder. Rough and heavy cartridge paper, cardboard for boxmaking, and even tissue paper, are now printed successfully in this manner. The advantage over planographic offset is that there is no dampening of the plate and that higher speed may be had. Besides, less heavy impression is required. There are many special fields for this press.

Albumen Formula for Photoplanoigraphy

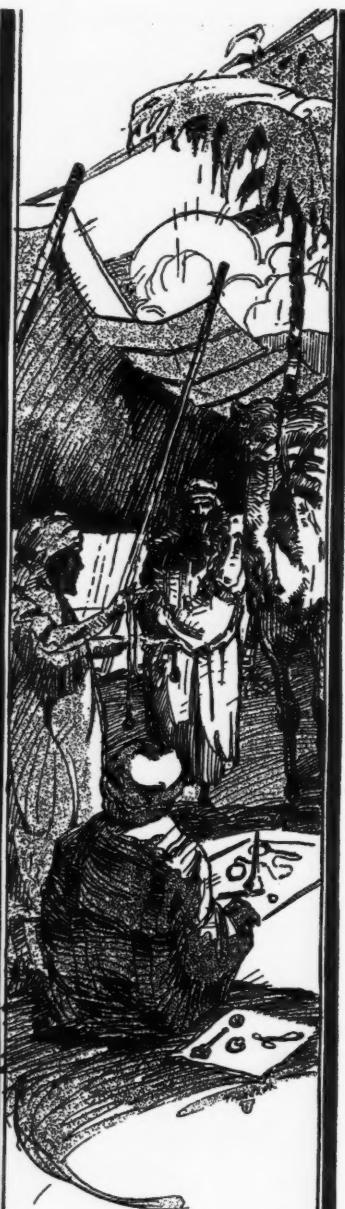
Ever since it was found better to sensitize the stone or metal for planographic printing and print on them direct from a negative than to transfer the images by photolithography, many experimenters have tried to find a standard albumen formula for sensitizing the metal. H. Mills Cartwright gives the following as the results of his experiments: "To 40 ounces of water, add 1¾ ounces of fresh egg albumen and one-half ounce of ammonium bichromate. How to beat up the egg albumen to a froth and mix the solution is well known. When the grained zinc is coated with this sensitizing it is whirled at a speed of sixty revolutions a minute at a temperature of 104° F. to get the proper thickness of coating." Instead of rolling the exposed print up with etching ink, Mr. Cartwright softens the ink with a small quantity of turpentine and rubs the ink over the albumen surface. Development is in water as usual.

Reproduction of Advertisements Selected from a Series



THE ADVERTISEMENTS reproduced on the pages of this special insert were selected from a series in order to demonstrate several interesting phases of advertising: such as the value of "hooking up" each unit with the others in a campaign by maintaining uniformity of style and treatment; the copy appeal, securing the attention and interest through subjects which though foreign to the products advertised suggest the thought conveyed by the advertisement and sustain the interest until the message is impressed upon the mind of the reader; the appeal gained through simplicity of treatment, harmonizing type and illustration so they work together without a jarring note, the illustration attracting attention to the advertisement without detracting from the message conveyed by the type matter. "Type is made to read"—it is far more easy to read, and the message is far more easily grasped, when the type is allowed to stand out properly through simplicity of treatment. The typography of this series of advertisements was under supervision of Samuel A. Bartels, Chicago





Progress

IN THE early days of commerce, caravans and great sea galleys brought to the Egyptian merchants ivory, spices, ebony, ostrich feathers—for the most part, expensive luxuries whose value warranted the high cost of transportation. These merchants together with the jewelers, potters, goldsmiths, and other artisans, plied their trades in the open market places. Purchasers drove the best bargains they could and the seller assumed no responsibility for the quality of the goods he sold.

Today, fast steamships and railroads place the products of the whole wide world at Everyman's door as every day necessities. Experienced merchants know that satisfied customers form the only safe foundation for successful business.

In over twenty-five years' activity in the petroleum industry, JAMES B. BERRY'S SONS COMPANY has established and developed all the elements that create satisfied customers—an efficient, experienced organization, assured sources of supply, ample capital, unquestioned integrity and responsibility.

JAMES B. **BERRY'S SONS** COMPANY
PETROLEUM PRODUCTS

OIL CITY, PA.

NEW YORK
11 Broadway

TULSA, OKLA.

BOSTON
1 Beacon St.

LONDON, ENG.

CHICAGO
1512 Chestnut St.

PHILADELPHIA
1512 Chestnut St.



The Need for A Firm Foundation

IN PISA, ITALY, a tower of yellow marble was built during the twelfth century. Its seven tiers of graceful arches were surmounted by a small belfry where hung the bells that tolled each evening for vespers in the adjoining cathedral. People loved this tower for the beauty of its tall straightness. Soon, however, they noticed a slight leaning toward the south. Little by little this deflection increased until it was fourteen feet off the perpendicular.

In business as in building, there must be a firm foundation. JAMES B. BERRY'S SONS COMPANY has enjoyed an enviable reputation since its organization in the early days of the oil industry. Its business is built on the solid rocks of unquestioned integrity and responsibility, ample financial resources, an extensive, efficient organization of specialists.

JAMES B. **BERRY'S SONS** COMPANY
PETROLEUM PRODUCTS

OIL CITY, PA.

NEW YORK
11 Broadway

TULSA, OKLAHOMA

LONDON, ENGLAND

CHICAGO

PHILADELPHIA
1512 Chestnut St.

Good Medicine

WHEN their patients recovered, the Medicine Men of our American Indian Tribes called it "Good Medicine." Death meant the Happy Hunting Grounds and that, too, was "Good Medicine"—in either event the Medicine Man claimed credit for having helped the patient. His mysterious, awe-inspiring incantations and the eerie settings of his ceremonies satisfied the ignorance of his followers.

In business, the days of hocus-pocus are over. Permanent, profitable accounts are not gained by war whoops and red fire. Customers demand definite, tangible results in the form of profit from doing business with you. Such results require a sales policy in which knowledge and experience are coupled with an enthusiastic desire to serve. That is the policy upon which this company was founded in 1889 and which has guided its successful operation since that time.



JAMES B. BERRYS SONS COMPANY
PETROLEUM PRODUCTS
NEW YORK TULSA, OKLAHOMA BOSTON LONDON, ENGLAND CHICAGO PHILADELPHIA

"Every man takes care that his neighbor does not cheat him. But a day comes when he begins to care that he does not cheat his neighbor.

Then All Goes Well

Emerson,

DAVID HARUM'S motto, "Do unto others as they would do unto you, and do it first!" was only keen dealing in his generation; but it has no place in the ethics of modern business—even in a horse trade.

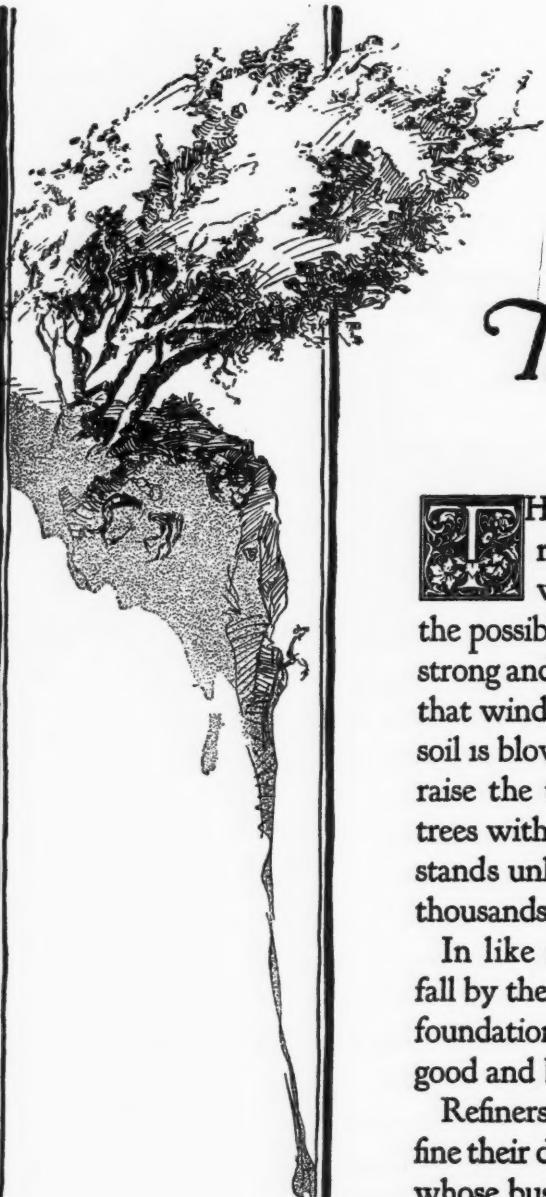
Protection of the buyer is first consideration among successful firms that have weathered the test of time, because they know that permanent, profitable business is only established through the good will of those from whom the business must come.

More than a quarter of a century ago, the founder of this company laid down the simple principle which has brought us millions of dollars in business each year, "Let us seek our profit through helping our customers to profit. Let our deeds teach them that they may count upon our word."



JAMES B. BERRYS SONS COMPANY

PETROLEUM PRODUCTS CHICAGO
NEW YORK TULSA, OKLAHOMA BOSTON LONDON, ENGLAND PHILADELPHIA



The Test of Time

THE old Juniper trees send their roots down deep into the ground where they spread far to get all the possible moisture from an arid soil. So strong and secure is their hold in the ground that winds cannot shake them. Often the soil is blown away, and the claw-like roots raise the tree high in the air. But while trees with short roots fall, the old Juniper stands unharmed to record the passage of thousands of years.

In like manner some firms in business fall by the wayside. Others built on a firm foundation stand the test of time through good and bad years.

Refiners and jobbers will do well to confine their dealings to an old established firm whose business has stood the test of time — **JAMES B. BERRY'S SONS COMPANY** is one of the oldest marketing organizations in the business.

JAMES B. BERRY'S SONS COMPANY
PETROLEUM PRODUCTS

OIL CITY, PA.

NEW YORK
11 Broadway

TULSA, OKLAHOMA

LONDON, ENGLAND,

CHICAGO
1525 Chestnut St.

PHILADELPHIA



The Power of Tradition.

JB T was a tradition in the old Venetian republic for the duke to sail out every year in his barge to drop a gold ring in the sea, in token that Venice and the sea were wedded. All the dignitaries of Venice in their brilliant robes stood on the deck of the royal barge.

Everywhere we meet tradition. It enriches and dignifies everyday life. The tradition handed down to JAMES B. BERRY'S SONS COMPANY, by its founder, is used as an inspiration for broad fair dealing. It accounts for successful operation throughout more than 25 years' development in the oil industry. It has gained the loyal friendship of those with whom we do business.

JAMES B. BERRY'S SONS COMPANY
PETROLEUM PRODUCTS

OIL CITY, PA.

NEW YORK
11 Broadway

TULSA, OKLAHOMA

LONDON, ENGLAND

CHICAGO

PHILADELPHIA
1512 Chestnut St.



Penny Wise and Pound Foolish

MAN'S faculty of reasoning gives him his power over all other living creatures. He can put two and two together and make four.

He can form conclusions from past experiences and choose his course of action accordingly. The beast cannot. The mouse nibbles the cheese in the trap; the lion attacks the hunter. Man alone is able to sacrifice a small present gain to a larger future one.

Discriminating refiners and jobbers choose to deal with an old established concern like JAMES B. BERRY'S SONS COMPANY, whose responsibility is unquestionable, whose ability to function efficiently in emergencies has been repeatedly proved.

JAMES B.  BERRY'S SONS COMPANY
PETROLEUM PRODUCTS

OIL CITY, PA.

NEW YORK
21 Broadway

TULSA, OKLAHOMA

LONDON, ENGLAND

CHICAGO

PHILADELPHIA
1518 Chestnut St.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Popular Types—Their Origin and Use No. VII.—Bookman

By way of introduction, because there is not a long history to relate of the type face to be discussed in this issue, several inaccuracies must be straightened out. None of these is of prime importance, not of as great importance as the ability to use type well. However, since we have set out to relate as much of the history of popular type faces as any practical man needs to know — without attempting to tell the bibliographers anything they do not know, however — we must leave no misunderstandings, even of little importance.

Frederique Warde, of the Princeton University Press, is the good fairy who has taken his pen in hand to defend the truth. Mr. Warde asks, "What can Mr. Frazier give as a concrete example to show how Bodoni's influence put Caslon's type on the shelf?" Frankly, Mr. Frazier has no such concrete example at hand. The statement was made because it represents what has always been his understanding; the advent of Bodoni's type directly preceded the eclipse of Caslon's, according to dates. If this is an error, others besides the writer have made the same mistake, for, in the limited time the writer had to check up on the point he found several statements to the same effect, notably this one from "The Art and Practice of Typography," Edmund G. Gress's admirable book, which every printer ought to own: "The influence of Bodoni's ideas in type design was such that Caslon Old Style was not included

in the 1805 specimen book of the Caslon foundry and did not again appear therein until 1860." However, it is not so very important.

From the article on Scotch Roman, in the January issue, Mr. Warde picks out the sentence: "The first effect of

Bodoni's type was upon Baskerville, whose roman of 1768 was slightly modernized." All the writer can say is that his stenographer garbled this sentence and its inaccuracy was overlooked when her copy of the article was read hurriedly — too hurriedly, it appears. The date of Baskerville's type is correct and Bodoni did come along later, as Mr. Warde states. Baskerville was born in 1706 and Bodoni in 1740 — if the works we have referred to are correct. According to tradition Bodoni was influenced by Baskerville, which is what the writer intended to state, although the former is generally credited with being the inventor of "modern" type. The very next sentence in the article on Scotch Roman also brought comment from Mr. Warde. It reads: "A specimen of the present Baskerville face, which the founders, Stephenson, Blake & Co., state is cast from the original mats of John Baskerville, is shown in Fig. 3." Mr. Warde says he would like to see where this statement is made by Stephenson, Blake & Co. The writer has their specimen pamphlet showing the Baskerville Old Face and Titling Old Face Open. On the back of the title page

A Bit of Old China



TIS but a step from Confucius to confusion," said I, in a brief discussion of the Chinese question. "Then let us take it by all means," replied the artist, who had been an indulgent listener for at least ten minutes.

We were strolling upon the verge of the Chinese Quarter in San Francisco, and, turning aside from one of the chief thoroughfares of the city, we plunged into the busiest portion of Chinatown. From our standpoint — the corner of Kearny and Sacramento Streets — we got the most favorable view of our Mongolian neighbors. Here is a goodly number of merchant gentlemen of wealth and station, comfortably, if not elegantly, housed on two sides of a street that climbs a low hill quite in the manner of a tea-box landscape.

A few of these gentlemen lodge on the upper floors of their business houses, with Chinese wives, and quaint, old-fashioned children gaudily dressed,

FIG. 1.—The praises of Bookman type are not loudly sung, but here's where it made possible a distinguished result, a booklet page by Taylor, Nash & Taylor, now Taylor & Taylor, San Francisco, California. In contrast with the general run of pages done with letters of thick and thin lines, it must be credited with considerable character. Furthermore, there's a sturdy beauty about the page that is appealing.

of this book we find these words: "The Baskerville series is cast from the original matrices engraved about the year 1768 and is available in fourteen sizes." It was from this book that we reproduced the specimen line of Baskerville Old Face (Fig. 3 in the article on Scotch Roman), hence the reference. As a

kerville's type, undoubtedly from prints, it was Baskerville's type and not Moore's, so why split hairs?

* * *

The "higher critics" of typedom do not recognize the Bookman type face, but the practical fellows who keep the printing business alive—we refer particularly to the advertisers and their agents—think a lot of it.

You'll remember that in the article on Kennerley in the February issue we related of a checkup we had made of 404 advertisements in several national magazines. As stated then, 123 of these were composed in Caslon Old Style and 78 in Bookman; approximately half of them, mind you, were set in these two type faces. Think of it! Few who write of types and type history recognize Bookman at all, yet the fellows whose bread and butter depends on the results from their use of types prefer it to all others save Caslon.

Why is this? The late Benjamin Sherbow, who was not a student of intimate facts in type history, but whose influence toward making type pay has been greater, perhaps, than that of all the book printers and collectors put together, summed up the whole proposition when he wrote: "This is Bookman or Old Style Antique, one of the faces everybody reads with ease, therefore good type for advertising."

The Bookman type face is simply Old Style Antique with a few swash capitals added. The latter-named face was originated by Miller & Richard, Edinburgh typefounders, as a bold face companion for their modernized old style roman, the same design variously known as Franklin, Bradford, etc., and made by almost every typefounder in the world. Miller & Richard originated this most useful modernized old style about 1852 and Old Style Antique eight years later. Printers did not learn to use it other than for emphasis, until the use of Jenson Old Style (Morris design) taught them

live stock areas, and established country-wide distributing systems—using refrigeration—for prepared meats.

All this made for better meat. It showed stock raisers that good meat animals paid more, and opened up competitive markets where quality was rewarded in terms of price.

Swift & Company has played an important part in this development. Through its vast organization of twenty-three packing plants, hundreds of branch houses, and thousands of refrigerator cars, the widest possible market for high grade meat has been developed. Not only has the consumer benefited by getting this better meat, but increased returns have benefited the stock raiser.

Out of every dollar received by Swift & Company for meat and by-products, eighty-five cents is paid out for live animals. Swift & Company's profit from all sources averages only a fraction of a cent per pound.



Early Cattle Trails

Texas had become a great cattle country before the Civil War. Its vast plains were spotted with herds of half-wild, long-horned cattle, which found their way in uncertain numbers, by trail and river, into the markets of the North and East.

During the war Texas was cut off from the rest of the country. With no market outlets, vast herds accumulated.

When the war was over and the Texas embargo lifted, these cattle began to stream northward to the railroads that were slowly pushing their way across the Kansas prairies.

Regular trails sprang up—first the Baxter Springs or Old Shawnee, then the Shawnee, the Chisholm, and finally the Pecos, away over in New Mexico.

Along these trails, beaten into broad tracks by myriads of hoofs, the strung-out herds plodded along, moving slowly northward.

Day by day, the picturesque "cowboy" of song and story rode beside them. Night by night he kept watch over them.

Where these trails crossed the railroads, shipping towns developed—the famous cow-towns of the early West.

But this supply of cattle benefited neither the Texas cattle raiser nor the far-away meat consumer as much as it should have. Lank, stringy creatures to begin with, the long, hard journey afoot, followed by a grueling trip in the crude trains of the day, did not make "long-horn" meat any better.

* * *

This primitive system disappeared with the advent of the modern packing industry, which sprang up to meet changing conditions and growing needs. The long journeys afoot to market were made unnecessary when the packers placed plants in

Swift & Company, U. S. A.

Founded 1868

A nation-wide organization owned by more than 45,000 shareholders

Acknowledgment

Swift & Company is indebted to Mr. Rudolf A. Clemen for permission to use historical data from his book, "The American Live Stock and Meat Industry."



Swift & Company, Public Relations Dept.
4117 Packers Ave., U. S. Yards, Chicago, Ill.
Please send me, free of charge, a copy of Swift & Company's 1924 Year Book

Name _____

Address _____

FIG. 2.—What other type would match the technique and balance with the general tone of this advertisement as well as the Bookman does? Here is a most unusual example of consistency in the elements of an advertisement.

matter of fact, we have a letter from Stephenson, Blake & Co. to the effect that the series they offer was cut originally by Isaac Moore in imitation of Baskerville. They write: "The original matrices of Baskerville went to the Continent, we believe, and were lost." We erred, perhaps, in not checking the statement made in the specimen pamphlet and the typefounders err in not being more explicit, for the statement leads to the wholly natural assumption that the original mats referred to are those of Baskerville. However, if Moore imitated Bas-

how types such as Old Style Antique could be made effective in mass pages.

The serifs being smoother and less angular, Old Style Antique, or Bookman, is a better letter than Jenson, which had a phenomenal sale, but it had merely a good sale until Wadsworth A. Parker, of the American Type Founders Company, had the happy thought of adding swash characters—effectively used in the attractive page shown as Fig. 1—changing the name to Bookman and getting out a good specimen

of the new series. Thereupon it became one of the best sellers and continues so today.

In general, Bookman is a strong face for use where more force than the general run of "body" letters provide is necessary and where, also, a bold letter would be too black. It seems almost to strike the limit of strength adjacent to the boundary lines of good taste. In the introductory pages of the fine type specimen book of the Condé Nast Press, recently issued, Douglas C. McMurtrie makes the following comment on Bookman: "Antique or Bookman, two types of similar color and design, are neither of them distinguished faces. They serve very usefully as bold faces of moderate weight to work in combination with old-style types and are frequently used themselves in advertising composition." W. A. Dwiggins in his analysis of type faces, quoted heretofore several times, rates Bookman eighty per cent efficient compared with Caslon No. 471 as one hundred per cent. He says: "Bookman is the best of the heavy faces in common use. It has no points of design to commend it, but it convinces by a kind of rugged simplicity. The capitals, except for the 'B,' 'P' and 'R,' will do well enough. The lower-case composes into a strong and convincing page." Bookman does have one very decided point to commend it, that of remarkable legibility. Mr. Dwiggins doubtless referred only to esthetic considerations, though from that standpoint its simplicity and clarity, undoubtedly factors of beauty in a type face, must be considered.

Bookman characters are inclined to obesity, which aids in clarity, but not in beauty, and its good color is a further aid to legibility. If a type can be too thin and weak to be read with ease or too black, as all must recognize, then Bookman must be pretty close to right as a readable type face. It is, indeed, a happy medium, and when esthetic considerations are

decidedly secondary to efficiency Bookman is quite ideal. The

feature about Bookman responsible for the lack of enthusiasm with which it inspires such men as Dwiggins is its monotony, the letter elements being too uniform. The face lacks in crispness and interest, characteristic of types in which there is a decided difference in the weight of up and down strokes.

In an article for the house-organ of Edwin H. Stuart, Pittsburgh typographer, Ellsworth Geist speaks of the "human" attributes of Bookman type as follows: "Old Style Antique is a serious-minded type. It means business. It consists of sturdy, strong lines and there is not a frivolous stroke in its design. It is the puddler, the molder, the riveter, or, if you choose, the engineer of the type race. It is a strong, two-fisted 'he' type. It typifies work." It would be impossible to choose a type better suited to the nature and technique of the illustration in the wholly admirable Swift advertisement (Fig. 2) than Bookman.

Bookman fills out rapidly, being rather extended, and so is impracticable

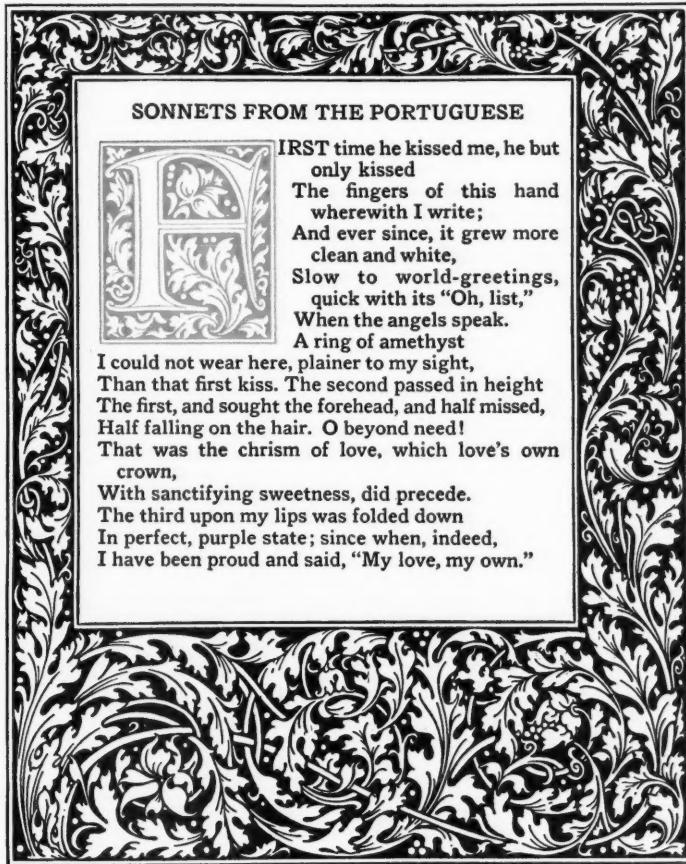


FIG. 3.—The Monotype and Linotype companies supply mats for the Bookman type face. This page is taken from the "Manual of Linotype Typography," and is after the manner of William Morris, for rendering which the Bookman or Antique type is quite suitable, approximating as it does the heft and openness of Morris's letters. The linotype Bookman is listed as Antique.

Why not make postage do full duty?

MOST letters carry only half the weight allowed under a two-cent stamp. Blotters or other advertising matter enclosed in these under-weight letters would be distributed postage free, and pull more business for you. Let us furnish you attractive envelope fillers and help you make each postage stamp do its full 100% duty.

GRANT'S PRINTERY
3332 Madison Street • Phone West 1453 • Chicago

FIG. 4.—Being stronger than the general run of "body" types, Bookman requires relatively stronger display to be in keeping and to provide the essential contrast. Until the interesting, effective and in some ways admirable Cooper Black of Oswald Cooper, cast by Barnhart Brothers & Spindler, was available, Cheltenham Bold was the only approved type for display with Bookman and Antique. Above Cooper Black and Bookman are seen together; the stock, by the way, was a dark gray, hence the need for heavier types.

for large books where economy of space is a consideration. For smaller books, particularly where slight manuscripts must be extended, and where its character is in keeping with the subject matter, particularly in combination with appropriate borders, really attractive effects are obtainable with Bookman. A case in point is Fig. 3, from the "Manual of Linotype Typography," the treatment of which was copied from the style made popular by William Morris. The type, which the linotype people call Antique No. 1, has weight enough to balance the solid border. Typographers with single-track minds may not recognize it, but beauty is a versatile thing. Quite as many sculptors have modeled man as woman. The black pages of Morris, exemplified in Fig. 3, have beauty in their consistency and robust character. One beauty of Bookman is in the simplicity with which its line is preserved.

One of the chief difficulties in the use of Bookman is that of combining it with other satisfactory types in order to dress up a page. The "Manual of Linotype Typography" recommends its Benedictine as a companion in bookwork. In advertising display Cheltenham Bold has been favored for emphasis with Bookman in the body, although the new Cooper Black, of Barnhart Brothers & Spindler, is quite happy with Bookman. It is as much stronger than average as a display letter as Bookman is in body composition. This robust couple are used together to good effect in the card reproduced as Fig. 4.

Bookman is a mighty good type face, a bread-and-butter letter in every sense of the word.

TYPGRAPHY OF ADVERTISING

BY C. W. LECHLEIDNER

Instructor in Typography, Marquette University



GOOD advertising is something more than mere typography, but good typography makes good advertising more effective," says Ernest Elmo Calkins. The merchant prepares his copy with the expectation that it will bring results, but unless he gets his message to the consumer in the right tone of type—to catch the attention of the reader through the display of the advertisement—then the time, money and effort are lost. No matter how well an advertisement is set, unless it is placed where the reader will see it, it loses its value. Well set and well printed advertisements, placed where they can be seen and read, bring results. To get the best results the advertiser should be able to speak the printer's language—to use the technical terms and know the materials with which the printer works, and call for what he wants. The average printer bases his choice of type faces on mechanical principles, and constant association with type enables him to get good results, while the writer of advertisements who is not familiar with the print-shop language gropes about in the dark.

Whether writing advertising copy or setting type, it is essential to know the fundamental principles underlying correct composition. These are *optical center, balance, harmony, tone, contrast and appropriateness*.

Optical center is slightly above the geometrical center. Anything placed in exact center has the appearance of being below center. *Balance*, care should be taken to have your composition in perfect balance—not too heavy at the bottom. *Harmony*, adhere to one type family. *Tone*, type, rules, borders and ornaments should be uniform in tone. If you use light-face type, use light rules and borders. *Contrast*, in all advertising the object is to call attention to certain articles which are for sale. In every well displayed advertisement there is one line or item that stands out above all the others. This is called contrast. Display matter looks best when surrounded by white space. *Appropriateness*, no matter how well grouped

or well balanced the advertisement, if it is not appropriate to the subject it is a dismal failure. Use light-face type for millinery advertisements; gothics for fire sales or auction sales; medium-faced types for dry goods, clothing, etc.

Every type face comes under one of five general headings—*text, gothic, roman, italic or script*. *Text*, appropriate for memorials, formal announcements and ecclesiastical printing. *Gothic* is plain faced, and used for show and circus advertisements, fire sales, or cheap bargains. *Roman*, used for body type. Old style usually comes under this head. *Italic*, slanting letter, with which many productive advertisements may be set. Legibility is the first factor in the success of an advertisement. If it can not be read it is useless. Setting an advertisement in all capitals also prevents easy reading. Capitals and lower-case can be read five times as fast as all capitals. The reader is accustomed to capitals and lower-case as used in the news columns. Therefore when the eye strikes a line of capitals it can not grasp the type as quickly as lower-case letters. It has been proved that the eye can not catch more than four units at a time. The first mission of a good advertisement is to attract the eye.

The simple type effect spells good taste. Set your advertisements in some medium-faced type like the Caslon family, and you can't go wrong. It is bad form to put half a dozen varieties of type in one advertisement. Above all, never use a shaded letter in your newspaper—you will ruin your type and ruin the appearance of the advertisement.

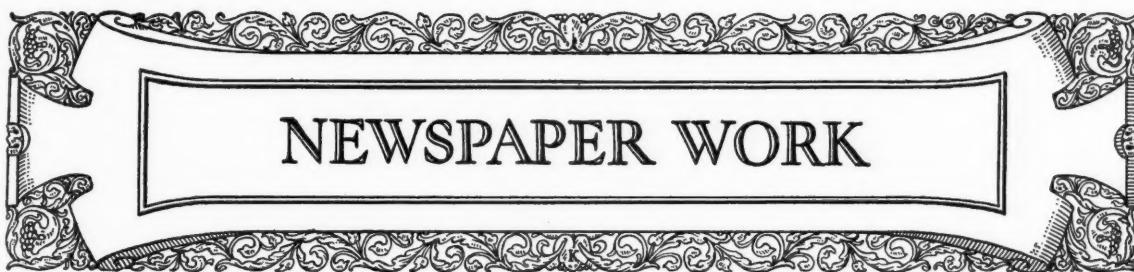
If you use rules or borders, be sure the corners match. Do not set type too close to the borders; leave at least 12 points white space. Many an otherwise good advertisement is spoiled by having the top line too close to the border. Leave 12 to 18 points white space between border and top line. Do not set 6 or 8 point any wider than 18 picas; 10-point any wider than 27 picas; 12-point any wider than 36 picas; 14-point should not be set any wider than 42 picas; while 18-point or 24-point may be set as wide as 60 picas. If your measures are wider than those mentioned, set the type in two or three columns, when it will look better and be much easier to read.

Body matter in advertisements should be leaded. Use type a size smaller, if necessary. Keep your advertisement free from ornaments and the fancy-faced type. Simplicity calls for plainness. Before you set an advertisement, picture in your mind how it will look if set in this style or in that, then decide on one style and forget the others. Copy for a one-column by two-inch advertisement can be set in a hundred different styles; so to avoid confusion adopt one form and forget the others.

From experience I know that many country printers are not supplied with sufficient type and material. The line-casting machines have done away with much worry and hunting for "sorts." The printer of years ago had to count his lower-case letters "e" and "a" to see whether or not he had enough type in the case to set an extra advertisement.

Time and money are wasted by printers pulling sorts out of advertisements, especially "live" ones, and when the press day rush comes the pulled sorts are forgotten. The result is a dissatisfied advertiser, because letters are missing in the display lines of his advertisement. The purchase of a few matrix slides provides an unlimited supply of rules and borders, which, if properly selected, may be worked into many pleasing combinations; besides giving a higher selling value to advertisements, due to the improved typographical appearance.

Some advertising men send copy and cuts to the printer with instructions to "make as good a setup as possible." There are other advertising men who give too many instructions—some of which are impossible. The reason some printers think advertising men have horns, and the reason some advertising men wonder how printers as a class manage to keep dry on a rainy day, is that they do not understand one another.



BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Deadly Differences Can Not Be Healed

If a man ever appears in any State who can harmonize the differences that exist and bring in their stead agreement among publishers of newspapers, he will bring to the fraternity more happiness and cheer than even old Santa Claus ever brought to a three-year-old. Very seldom do we find the trust and confidence as between rival publishers that will even permit them to say a good word for one another, act friendly in private or in public, or take at full value any promise or agreement made. This is rather a sad commentary on the intelligence of a profession that pretends to teach the public. Yet, we may say, such mistrust of one another is often caused or instigated by things seen and heard without the profession entirely.

For instance, patrons—sometimes pretended friends of both or all the rival publishers and printers in a town—sow the seeds of discord, either intentionally or unwittingly. Mr. A has a piece of commercial printing he wishes done and submits it to Printer White for figures. White looks it over, decides with A that it will take a certain good grade of book or bond paper, the size is determined and colorwork is to be used on three pages. Part of the composition is heavy with tabular work and irregular folding may be required. The price seems very high to Mr. A, so he takes the copy out and will call later. He goes to Printer Brown, and on the way over he schemes to trim that job down somewhat to decrease the cost. He submits the same copy to Brown, but specifies a cheaper grade of paper. He eliminates some of the tabular work and decides to forego two pages of the colorwork. He then gets a price probably twenty-five per cent less than Printer White gave him, so he places the job. Now, Printer Brown and Printer White may have been pretty good friends, even though not cordial. When Printer White asks Mr. A about the job of work again he is informed that the other printer gave him a much lower price on it, and as times are a little tight he let him have it.

Thus through the customer, who was a friend of both, Printer White and Printer Brown are estranged and White is angered. Brown is evidently cutting prices. If he can do that White can do it also. The next job showing up makes it possible to "get even," and Printer Brown discovers that Printer White is cutting prices and is handing him some unwarranted criticism. These two printers are very likely newspaper publishers also. Comes now the advertiser who wants some circulars and a double-page spread. Brown thinks he knows White's inclination to cut prices, and he makes a combination price on the circulars and double-page spread which he thinks will get the business. If it so happens, then, that White does get the job and the advertising, Brown is confirmed in his opinion that White is a crazy cut-throat—and war to the knife is on.

Not an entirely hypothetical case, this. We have seen it in real life. The start of the trouble is with the customer, who never thought of causing it, and suspicion and distrust enter

where a fair degree of coöperation and pleasant competition had existed. Then the newspapers are used to give publicity to the matter and readers come to know that White despises Brown and will do anything to beat him out of business, and that, if given a chance, Brown will knife White.

The point is that there is not enough give and take, not enough charity, as between newspaper competitors. There is intelligence, undoubtedly, but not business intelligence enough to go to each other and compare notes and find out who was wrong. Big business does not get control of things in that way. It hires or buys brains that can overcome disruption.

Really Advertising Newspaper Advertising

Coöperation of newspapers in "advertising newspaper advertising" has been recently brought to a very successful basis by a group of thirty-two daily newspapers of Iowa. In fact, the idea is so appealing that it is going to be adopted by several other States immediately.

These thirty-two Iowa daily publishers, which number includes most of them in that State, large and small, gathered many times for consultation and planning before the scheme was finally worked out, and when it was fully decided upon the plan was about as follows: Each daily publication to join in a coöperative plan to advertise Iowa daily newspapers as the best advertising medium in the State, and to advertise the resources of the State and the buying power of its people as an offset to the "bankruptcy talk" that had been widespread to the detriment of agriculture. This advertising to be placed in liberal page spaces in several of the leading metropolitan daily papers of this country, as well as in a trade paper or two, with a view to reaching the advertisers and interests represented by them directly.

To pay the cost of such an advertising campaign was the hardest problem to solve in planning it out. A committee of seven publishers was named to work out this problem and after many consultations and much figuring they recommended that an assessment be made against each newspaper entering the campaign of \$100 for each 1 cent a line advertising rate charged; that is, a small daily having a circulation warranting a display rate of only 3 cents a line agate, or 42 cents an inch, would pay into this advertising fund \$300. Another daily having a rate of 10 cents a line would pay into the fund \$1,000, and so on. The highest assessment thus made was about \$2,500 for one paper, and from that down to the \$300 mark, and in all it made a fund of about \$17,000. Some publishers protested against this plan of assessment because their advertising rate was proportionately higher per thousand circulation than others, but in the end the line-rate basis was adopted because it not only reflected the circulation of the different newspapers but in addition indicated a proportionate share of the financial results which new accounts would bring to these newspapers.

Enthusiasm grew as the plan unfolded and gained impetus, and instead of making the money payable over a period of

one year the representatives of the newspapers finally voted that the whole amount should be paid within three months so that the advertising campaign could be started and paid for without delay. Then came other meetings to plan the advertising matter and layouts, to select mediums to be used, to appoint agencies to assist in handling it and in preparing matter for a booklet of information on Iowa and its daily newspapers to back up the general advertising campaign. In all it was a real proposition to be worked out, and the best business ability and brains in the bunch were set to the task. That it has been put across with even fuller detail than at first thought of, and that it has already paid the newspapers well is the main thing now to be considered.

Iowa dailies have been fairly shouting the wealth and resources of their State through three page advertisements in a New York daily, three in a Chicago daily, one in a Detroit paper and one in Philadelphia; also in a couple of trade papers. Each paper in the deal also ran the same mats in its own pages. And in shouting the wealth and resources of their State they have also shown by figures and facts that these Iowa dailies are scattered evenly over the entire State, that they have a circulation of 584,149 within the State, while the total number of Iowa families is 550,000. Their total display advertising rate for this more than 100 per cent distribution is only \$1.81 an agate line. They are showing in their advertising matter that any other medium will cost the advertiser much more than this, and with no possibility of getting the same coverage.

The instant response to the advertising thus run for Iowa dailies has been surprising to the officers and to the committee of the organization. They have been called into conferences several times with large advertisers and agencies. Results have come most generously from advertising in the Chicago and central field. As a result they are already selling themselves to advertisers to a total amount several times more than their expenditure for this coöperative advertising.

It is found that other newspapers in Iowa are also benefiting from this daily advertising campaign, and in one new account placed with the dailies by a California fruit concern there came fifty-eight orders for liberal space in the weekly and smaller papers where the concern had effective distribution to stimulate. The idea is now working to have the smaller papers join in the next six months' coöperative campaign with a view to adding their 770,000 circulation to that of the dailies, with analysis of the field and especially of the rural and farm circulation thus possible, to the end that newspapers, and newspapers alone, may be proved the very heart and kernel of advertising in this great agricultural State.

Observations

February was decidedly a newspaper convention month, and we read of many successful conventions held during the month. One thing more than another is noticeable in all of them; that is, the spirit of real business and serious discussion rather than a round of banquets, pleasure, junkets and frivolity. Another noticeable thing is that nearly all of the state conventions discussed, more or less, the state manager or field secretary plan. A dozen States now have adopted this plan in some form or other, and as a rule are working it out successfully. The one big question with all States not having such a plan is how to finance it, with the always accompanying question of the man who may be secured as such state manager or secretary. Colorado, one of the States where it might be hardest for a state manager to work and reach all localities because of the mountains and vast distances encountered, is going at the question of finance on a new basis. Pay the expense by advertising, seems to be the plan in a nutshell. Publishers are signing up to pay to the state association a certain amount of space in their papers, and this space is to be sold to national or other advertisers to get the money to

finance the state association. Starting the plan rather late to get in on the 1924 national campaigns, the officers are selling this space to Denver concerns and organizations boasting Colorado, and the outlook is for complete success. The idea may be the one needed in other States where the old system of a dollar or two a year as dues has been the standard, and the results.

A reader of this department in Virginia requests us to state what might be the selling value of his newspaper business, which is a weekly in a town where there is a semiweekly selling at \$1.50 a year and an advertising rate of 20 cents an inch. He offers the information that his paper is not making any money and he thinks of selling out or making some other arrangement. With good printers commanding from \$30 to \$40 a week almost anywhere, this publisher ought to find his answer in that fact, if he is a good printer.

Plans are going forward for the National Editorial Association's annual convention in Oklahoma in May, and for the proposed trip down into Mexico late in the month. Editors who are used to a strenuous life and sometimes to fighting their way, can see only adventure and excitement in the possibility of the Mexican revolution lasting until they get down there. However, as bandits sometimes fail to discern the distinguished character of their guests except as to their possibilities for ransom, the Governments of these two countries may make some suggestions in the matter of carrying out the excursion. Oklahoma is planning and preparing everything possible to make the national pilgrimage to that State a pleasure and a success, and even the heat and blistering sands will be forgotten by the publishers as they are whisked from one point of interest to another. Information required now may be had by addressing Secretary H. C. Hotaling, Ryan Hotel building, St. Paul.



"Them Wuz the Good Old Days"
Cartoon by John T. Nolf, Printer-Artist.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

Aledo Democrat, Aledo, Illinois.—Your special edition of February 12 is very good in all respects, but the feature of most interest is the fine manner in which the halftone illustrations are printed on the ordinary news-print used.

Allen County Journal, Iola, Kansas.—Your special holiday edition is a dandy, the best feature being the advertisements, which, generally set in one face of type and adequately white-spaced, are not only effective but positively attractive. Our compliments are extended upon your sincere efforts to give your readers a good-looking and readable paper.

Marlin F. Reppert, Independence, Kansas.—We wish all papers, school and regular, for that matter, were as well handled as the *Student*. Possibly the single line news heads are a little small, and single two-point rules would make borders more consistent with the heft of the display of the advertisements, but the paper is excellent, as are also the job specimens. The program for the Christmas Musical Entertainment is especially neat and attractive.

Plumas National Bulletin, Quincy, California.—The papers are too black, both as a result of too much ink and the use of more bold-face type than should be used. The Cheltenham Bold makes a very good display letter, but when whole advertisements are composed in it the effect is certain to be too black. The body matter of advertisements should be set preferably in Cheltenham Wide or Bookman, or in any good old style roman not too strong. Display and arrangement are very good.

Table Talk, Melbourne, Australia.—Like all the annuals we have received from Australia, this annual contains illustrations—many of them occupying the full page—that are beautiful and interesting, and printed with excellent skill. Furthermore, the advertisements are remarkably well arranged and displayed, and, happily, set in some of the better of the later type faces. In this respect, *Table Talk* surpasses all other papers of similar character that we have examined.

Times-Record Company, Aledo, Illinois.—“Community Service, the Ultimate Newspaper Ideal” is an impressive full-page advertisement. The character of the made-up initial and its size, running the length of the text matter of the ad., detract considerably from the effectiveness of the display, however. The major display lines at the top could have been larger to advantage, probably through the use of type of regular shape of the same point size, for which there is adequate space. The display is too open at the bottom in relation to the top, so the ad. is not well balanced.

Roseville Tribune, Roseville, California.—Your Christmas edition is very satisfactory, although the print on the copy we received is too pale. While the advertisements are arranged and displayed very satisfactorily, some of them are overdisplayed. An example of this class is the Lewis display on the fourth page of the colored cover, where crowding and the use of incongruous type faces emphasize the bad effect. This advertisement does not look inviting to a reader, in fact, getting through it would prove an irritating task. If that store did a good business during the holiday season it was not as a result of but in spite of this advertisement. The simpler and less involved advertisements like that of the Oakland dealer, for instance, are much better.

L. R. VARNER, Iola, Kansas.—The poster for the “One-Half Price Sale” for the Vogue store is well arranged and doubtless pleased the customer, who evidently clings to the idea that the “fire sale” style of typography is the proper thing. Marshall Field & Co. are rated among the premier merchandisers of the world and draw tremendous crowds when they have special sales, but they do it with light-face typography, that is, compared with the boldness of the type and rules used in this Vogue poster. Undoubtedly the *MERCHANTS' Radiophone* is a very good co-operative advertising effort. While only ordinary from a typographical standpoint, it is very satisfactory from a publicity point of view and, with the type equipment at your disposal we consider you did well on it.

GEORGE L. WICK, Eldora, Iowa.—As a general rule we are averse to the use of heavy black rules for borders on newspaper advertisements, yet we must confess the manner in which you have used them on the Enoch Larson advertisement, issue for January 17, has merit, particularly from the standpoint of display force and character. Even so, this rule does detract from the type matter, yet the advertisement is very good from a publicity standpoint. The appearance of the *Ledger* is adversely affected by the heavy gothic type used in some of the advertisements, but more particularly by poor printing and the fact that advertisements are scattered over the pages in such helter-skelter fashion. The orderly placing of advertisements is one of the first considerations in the makeup of an attractive paper.

Junction City Union, Junction City, Kansas.—In general, the first page is attractive, though the machine-set heads are somewhat too weak and the hand-set lines of the top-heads are of irregular length. We dislike two-letter divisions, even in heads where space is at a premium. If care were taken in writing the heads according to a standard based on so many characters to the line, their appearance and that of the page as a whole would be greatly improved. Few things about a paper can look so bad as great difference in the length of the lines of drop-line heads. The advertisements are fairly satisfactory in display, but the paper as a whole is not so attractive as it would be if the borders were less prominent, if three-point rules were used consistently. If, moreover, the advertisements were systematically arranged according to the pyramidal style followed by leading papers everywhere a further improvement would result.

Weston Independent, Weston, West Virginia.—Except for the fact that the bank advertisement appears at the bottom, the first page of your paper is neat looking. It is lacking in interest through the fact that, except for the display heads at the top, three in number, the headings are too small, those set on the machine in the black face of the body letter scarcely standing out from the reading matter, by no means enough to draw attention. The print is very good and the advertisements are fairly good, although the mixture of condensed and extended types—even of the same series, Cheltenham Bold—results in a very bad effect. Why all these extremes in type faces? The Cheltenham Bold in regular shape would serve as well as either of the others from a mechan-

ical standpoint and the general appearance of the paper would be greatly improved if this face were consistently used. Compare those pages where the advertisements are grouped according to the pyramid with those wherein they are scattered and you will arrange all of them according to the pyramid.

Curry County Reporter, Gold Beach, Oregon.—In view of your equipment we consider the print quite remarkable—a six-column paper printed a page at a time on a 14 by 22 Gordon press that can be read at all is an achievement. Most of the advertisements are satisfactory, at least considering some unsatisfactory type and the mixing of several faces in the same advertisement. You should avoid mixing types in individual displays. Crowding as in the advertisement for the Brookings Mercantile Company, December 20 issue, should be avoided and there should be a little margin of white space between the sections of any advertisement, not only to set them apart and rest the eye but to give the suggestion of a minimum amount of reading matter. Avoid the effect of congestion, which is offensive in any form. The systematic use of plain rule borders, like the consistent use of one style of type for the major display throughout a paper, has much to do with attractiveness, while the pyramiding of advertisements systematically throughout a paper also helps a great deal.

Hobart News, Hobart, Indiana.—The print is the best feature of your paper. The first page is well balanced and, with many news headings, looks mighty snappy. However, we consider it would appear none the less interesting if the headings were just a little smaller on the average or lighter in tone. The appearance of the page would then be more agreeable. We think you give undue importance to many items of local news by the use of such large and bold headlines, thus making it difficult to adequately treat really important stories when they do break. Your superlatives are exhausted. Besides, yours is a small city and since the average of all people do not appreciate the sensational makeup it should not be followed. In the larger cities where there are thousands, of course, who like that kind of stuff, the paper having the largest circulation is very often the one of most sensational makeup. On the inside pages the “boiler plate” used does not match the type set on your own machine. This, also, has a bad effect on the appearance of the paper. While the advertisements are arranged and displayed in a very satisfactory manner, the use of ugly type faces, heavy block letters, and heavy borders detracts from their appearance and that of the paper as a whole. Plain (straight line) rules make the best borders. Borders of irregular line and those made up of units that attract individually should be avoided. Furthermore, you can improve the appearance of the paper by arranging the advertisements in a systematic manner on all pages, that is, group them in the lower right-hand corner in accordance with the pyramid.

Smithfield Herald, Smithfield, North Carolina.—Your first page, February 1 issue, is well balanced and lively looking. The heads in general are of good form, but are lacking in refinement of detail. The main decks, set drop-line fashion, are often made unattractive through the fact that the lines are of too varying length, a pronounced instance being the one at the top of the first column, the first line being little more than half as long as the column is wide, whereas the second just about fills the column. We suggest that you give consideration to the length of these lines when writing the copy. The line in the fifth column—“Senate Fails to”—is a very good length and contains fifteen characters, including spaces, of course; write all such heads so there will be fifteen characters to the line. The secondary deck is too large to look well, and larger, really, than necessary from a display standpoint. The third deck is too insignificant in view of the other decks and ought to be a full line. Another fault with the headlines is that word-spacing is frequently too wide. The print is excellent and the advertisements are very good in arrangement and display, but are less attractive than they ought to be through the use of displeasing type faces and, oftener, by borders that are too strong. The black wave-line twelve-point border used around several of the advertisements is entirely too pronounced and detracts not only from the appearance of the advertisements but from the force and effect of the type. The positioning of advertisements is according to the pyramid in general, although on some pages the advertisements are grouped along the right hand side, which is not bad.

HARRY D. RUSSELL, Olathe, Kansas.—It is unfortunate so attractive a paper as the *Democrat* otherwise should be marred by the lack of system in placing advertisements. The effort to get advertisements into a paper is not all there is to publishing, not by a long shot. There are ideals that every publisher should adhere to, and one of these is to make his paper good looking. Usually, too, this profits the publisher in the way of increased advertising, for there is no discounting the fact that the better the paper, and the more satisfaction a reader feels in reading it, the more influential its advertising becomes. Hence, the publisher can get more of it. There is no way of telling what the result of a change from one system to another may make before the change is made. It is probable that, because of the lack of understanding of merchants, and without intelligent explanation on the part of the publisher's advertising man, there might be a loss of advertising on making the change from allowing preferred positions to the rigid adherence to the pyramid. What counts, though, is the result in the end, and a publisher owes it to himself and to his profession to cling to ideals. Aside from the lack of order in the placing of advertisements, as practiced at present, the paper is excellent. In the case of the *Democrat*, where an adequate amount of news matter is carried and advertisements average of good size, there being few to a page as a consequence, it is difficult to understand how a business man can feel his advertisement will not get good attention when grouped in a pyramid. Few people take into consideration the processes of the mind; we go after what we want most, first of all. What one wants most from a paper is news. If, therefore, an advertisement stares a reader in the face from the upper left-hand of a page he will pass it by for the reading matter. Once past it there is little chance of his going back. If allowed to finish the reading matter without interference, he will look a moment at the advertisements and, if he sees anything of interest, he will read them.

Oklahoma-Mexico Tour of National Editorial Association in May

BY C. M. SARCHET



AST year while enjoying their annual outing the members of the National Editorial Association played along the St. Lawrence and Hudson rivers. In 1924 their tour will take them along the Arkansas, Canadian, Red and Rio Grande rivers. On the 1923 trip they were in charge, principally, of Wallace Odell, of Tarrytown, New York; this year their chief guide will be Edgar Bronson, of El Reno, Oklahoma. The detailed arrangements for the 1924 tour are being made rapidly, with every effort exercised for the comfort and entertainment of the newspaper men and their ladies. The high spots will include Kansas City, where the editors will assemble for the trip; Ponca City and the 101 Ranch, Tulsa, Bristow, Oklahoma City, Guthrie, El Reno, Lawton and Fort Sill, all in Oklahoma; a day at "San Antone," in Texas; five days in Mexico, with headquarters in the City of Mexico, and a day on the lower Rio Grande, with entertainment at Brownsville, Harlingen, Galveston and Houston.

Special committees are at work in Kansas City making arrangements for the entertainment of the newspaper men, as they gather at their headquarters at the Muehlebach Hotel on Sunday, May 18. The Santa Fe Railway Company is arranging special Pullman trains, which will be placed for occupancy at ten o'clock that evening, leaving half an hour later for a night trip down across the Sunflower State to Ponca City, the first step of the regular trip.

It is going to be a mighty difficult thing for the visitors to spend any money while in Oklahoma. While taking the New York trip last year the Oklahomans distributed 25,000 pieces of wampum, redeemable in Oklahoma during the 1924 tour, and the process of redemption starts immediately after the Kansas-Oklahoma border is crossed. At eight o'clock Monday morning a special breakfast will await the travelers at Ponca City, where a dinner in the evening will also be served, both provided by the Chamber of Commerce, and at the noon-day lunch they will be the guests of the Miller brothers of the 101 Ranch, nine miles southwest of Ponca.

While visiting in Rochester last July the editors learned with pleasure of the many big things that George Eastman, the kodak king, is doing for his home town, and a similar experience is awaiting them at Ponca City, where Ernest Marland, the oil magnate, is putting over a similar program. The Marland gardens at Ponca City are among the most beautiful in America and also most interesting, because there is assembled therein more plant life, native to America, than in any other one spot in the entire country. Monday morning in Ponca City will be spent in visiting these gardens, the attractive golf course maintained by Marland for the public, the extensive Marland game preserve and other beauty spots, and the visitors will receive also their first instruction in regard to the oil industry, the one item of wealth that has made Oklahoma famous. The largest oil refineries in the world are in this locality.

For many years the Miller brothers, owners of the 101 Ranch, have staged on their ranch one of the few big rodeos in the country, equal in importance and size to those held annually also at Cheyenne and Pendleton, and the 1924 rodeo is being advanced from September to May 19 in order that the editors may be the guests of the Millers, just as they were twenty years ago when they met in old Oklahoma Territory. There

will be hundreds of cowboys and cowgirls participating, with Tom Mix, the movie star, in the lead, and there will occur in addition one of the most exciting Indian pageants ever staged in the Southwest. Members of the Otoe, Ponca, Cheyenne, Arapahoe, Pawnee and Osage tribes will appear in tribal regalia.

Within the shortest length of time Tulsa has created one of the most interesting skylines imaginable, and in this city the editors will be guests during all of Tuesday, with ample entertainment arranged by special committees and with further instruction in the oil industry, of which Tulsa is the center.

Twenty years ago, when the editors first met in Oklahoma, their headquarters were at Guthrie, where the business sessions were held. At four o'clock on Thursday afternoon of May 22 of this year, a special interurban train will take the editors to Guthrie for a banquet and other entertainment in the new Masonic temple, the greatest and finest institution of the kind in the world. Arrangements at Guthrie are in the hands of Col. John Golobie. Friday and Saturday will be given to business sessions in Oklahoma City. A special train will leave at two o'clock Saturday for El Reno, the home of Edgar Bronson and "Tot" Nichols, where the afternoon will be spent, including a trip to old Fort Reno, which is now a remount station or a place where the United States army trains its cavalry horses. The fact that Bronson and Nichols live at El Reno is sufficient guaranty of what will be provided the newspaper men in that city. At night the party will leave for Lawton, Medicine Park and Fort Sill. At Medicine Park the Oklahoma Press Association owns and maintains the only editorial club house in America, and here the editors will be at home on Sunday, May 25, after a breakfast at Lawton. It will be a day of rest at Medicine Park, a natural park of great beauty.

For the first time in the history of the national association, perhaps, the editors will be greeted Monday morning, on their arrival at Fort Sill, with a genuine military salute from many guns, for Fort Sill is the principal artillery post of the army and here is established everything in the big gun line that is known internationally, and all of them are to be made use of for the entertainment of the newspaper folks. Fort Sill is the greatest artillery school in the world and the officers in charge have direct instructions from the generals of the army and from Secretary of War Weeks to give the editors a glimpse of everything they possess in the line of making war with airplanes and artillery.

The trip towards Old Mexico will start at two o'clock Monday afternoon, stopping for supper at Fort Worth. On Tuesday the editors will be the guests of San Antonio, one of the oldest and most beautiful cities of America, entraining at midnight for Laredo, Texas, on the Rio Grande, where they enter Mexico and are thereafter for approximately five days the guests of the Mexican Government. From Laredo to Mexico City they travel over the Mexican National Railway. They will be in Mexico City from May 29 to June 4, with many side trips arranged. The trip back starts on June 4, again over the Mexican National Railway, and with a portion of the day spent at Guadalajara. The editors will arrive at Brownsville, via Matamoras, on Friday morning, June 6, and will spend the day in the wonderful lower Rio Grande valley, with a luncheon at the R. T. Stuart ranch, leaving again in the evening for Galveston and Houston, where they will spend Saturday as the guests of those two interesting Gulf Coast cities.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

ALBERT SCHILLER, New York city.—The announcement of your appointment as art director of the Advertising Agencies Service Company is handsomely done and quite impressive. Its character is in keeping with the nature and importance of the position.

WILLIAM COLVARD, Los Angeles, California.—Most of the specimens in the large collection sent us are very good indeed, some of them excellent. On what might be called the title page of the mailing folder announcing the removal of Ellis-Klatcher & Co., the arrangement of the three lines set in rule panels, which are united by two vertical bands of decorative border, is inconsistent with present standards. The decorative features of the page are not only unattractive but they overshadow the type. A better arrangement would be to omit rules and use larger type. An illustration in keeping with the nature of the piece, or a modest border around the page, might have been used. The best work is represented by the very excellent letterheads, which, though simply arranged, have elements of decided interest in their form, while the type faces employed are invariably good. The lithographed blotters are the best things in the package and represent effective publicity for the Chimes Press, of a character we have not heretofore seen. Ideas, designs, illustrations and colors are all of the best quality.

J. H. SHELTON, La Follette, Tennessee.—There are wide variations in the quality of the specimens you have sent us, but, in the main, the poor ones are a result of the use of displeasing type faces and of improper selection of colors. The Premium List for the Tri-County fair is an example of the poor kind. The De Vinne, used for the cover design, is a good bold type face, but the bulk of the page is done in italic, whereas it should have been used for but one or two display points, the bulk of the page being in roman. We do not object to a cover page with considerable matter being spread over the entire page, as in this instance, but the main display should not be nearer the bottom than the top. An arrangement of the matter with the five lines of italic—now below the line "Premium List"—at the top, and smaller, with the main display immediately below these lines and the line "Premium List" moved down—with, perhaps, a dash or small ornament between it and the lines above—would have achieved the object of getting the main display nearer the top. Following the line, "Premium List," there might well be a short gap of white space, when the lines concerning place and time could be grouped to advantage. The design as printed in red and black over a tint block in yellow is cheap looking, largely as a result of the yellow in connection with red. Since the cover stock has a pale green hue, we suggest that the tint block could have been printed in light buff (brown tint—not a light, strong yellow hue) and the lines now in red in a bright and rather strong green. On

the other hand, the tint block might well have been in green tint and the design printed in red and black, as at present. The folder menu for the La Follette Cafe is very well arranged and displayed, but the types are not harmonious, the Century and Cheltenham Wide being inconsistent in design. The use of the extra-condensed Cheltenham Bold capitals in the advertisements on the fourth page results in an even greater violation of harmony. Those extra-thin letters are consistent only in news-

paper headlines, where their need is suggested in a measure by the narrow width of the column and where custom makes them acceptable. To use them where there is space for letters of regular proportion is a typographic crime. You would do well to practice the use of a single series to individual displays. The orange is too weak on the envelope for the La Follette Press, while the condensed text letter and the extended copperplate are inharmonious, in fact, about as widely different as any other two type faces in existence. Incomplete borders like that on the cover design for the "Ladies' Night" invitation of the Kiwanis Club are invariably unsatisfactory and ought to be avoided. To mention the faults in other specimens would be largely repetition, as those mentioned above, and broadly outlined at the opening of this paragraph, cover them all. The advertising posters and the copy of the *Press*, included in the package, are superior in quality to the jobwork as a rule. Advertisements in the paper are very good except where inharmonious types are combined.

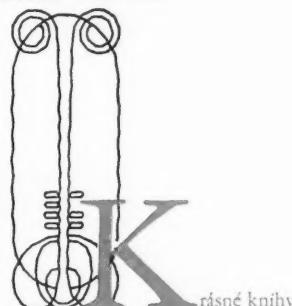
WILLIAM ESKEW, Portsmouth, Ohio.—Your work continues to rate with the best we receive. The blotters in your latest package of specimens are excellent, although the letterheads are also very good. Few achieve such good results in one-color letterheads as you do, and the secret of it is simple arrangements of good types printed on quality papers.

OWEN E. LYONS, Easton, Pennsylvania.—Except for the use of italic capitals the Christmas menu for Smith's Cafe is very good, although the white space is not well distributed, which is, in part at least, due to the character of the copy. However, some improvement could have been made by spacing the lines closer where the copy is light, and opening them out a little where the copy is heavy. The arrangement is better on the New Year's menu, but the colors are atrocious, a rather light dull brown being used for the bulk of the design with a strong red for the two larger items. There are too many rules in the letterhead for Sunhill Farm and the condensed De Vinne is not at all a good face on the program-dodger for the Boys' Orchestra. In fact, the use of extra-condensed type in any but very narrow spaces—where the need of it seems suggested—is improper. The other specimens are very satisfactory and the card for the Fassnacht Sociable, set in the admirable Cloister face, is excellent.

IRVING L. SINGER COMPANY, Oakland, California.—The initial two cards of your mailing campaign are not very satisfactory. Typographically they are ordinary, whereas the advertising of a printer should be outstanding. On the card printed on blue stock the weak yellow used for printing the border—the link of a chain—is by no means a good color. First, it is too weak in value to balance with the type matter printed in deep blue. Furthermore, it is not a pleasing color. The writer may be prejudiced, but he considers lemon

KRÁSNÁ KNIHA DRUHÉ VYDÁNÍ

První vydání



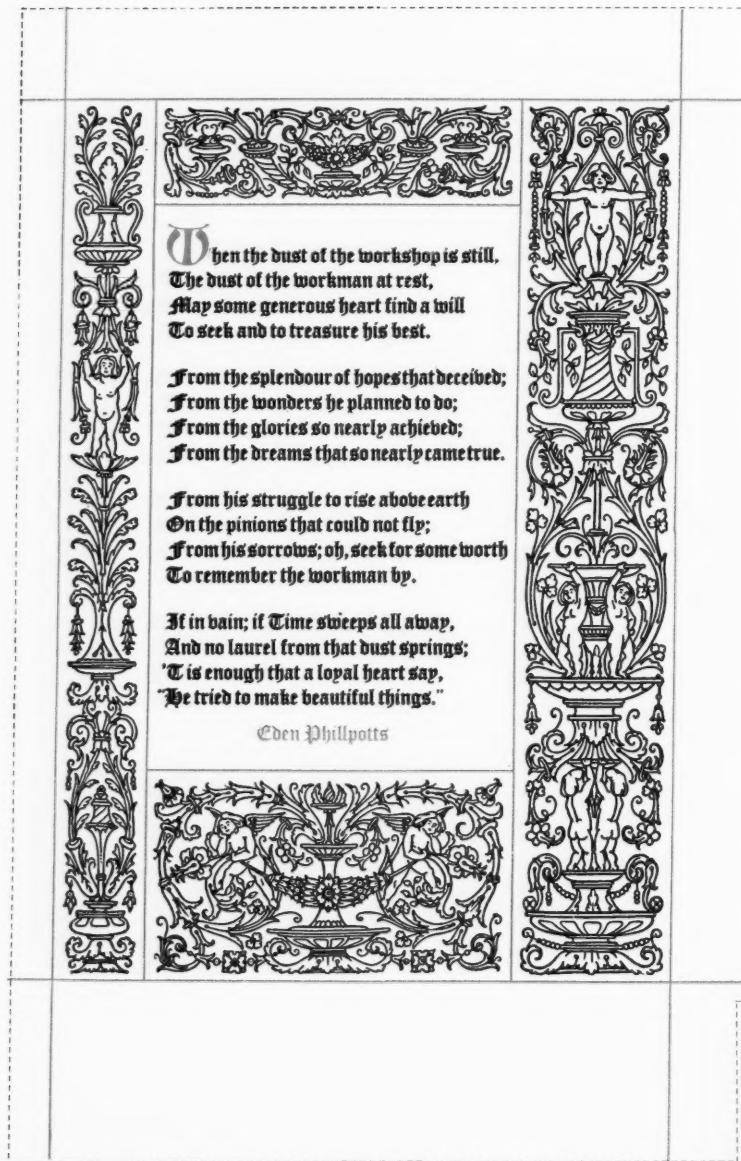
rásné knihy

bylo záhy po vydání rozebráno a nyní po čtrnácti letech vydává Spolek Typografie tuto knihu po druhé. Spisovatel knihy Karel Dyrynek zrevidoval tento technické příručky, jednající o všech složkách úpravy krásné knihy, a upravil ji odlišně od vydání prvního: je vysázena z klasickeho písma Garamondova, jež českými akcenty doplnil Vojt. Preissig; tyž umělec nakreslil iniciály. Vytiskla ji Státní tiskárna v Praze 400 výtisků dvoubarevné na holandském papíře a svázel ji dle spisovatelova návrhu knihař J. Brousek v Unhošti. Do prodeje dano 350 výtisků a sice pro členy Spolku Typografie v subskripci do 15. ledna 1924 za Kč 60, pak za Kč 75; pro nečleny za jednotnou cenu Kč 100. Na zásilku poštou kromě toho Kč 3. Objednávky vyřizuje za peníze předem zaslán

SPOLEK TYPOGRAFIA V PRAZE

II., Smečky číslo 27.

Interesting use of ornament and initial, a leaflet from *Typografia*, Czechoslovak national printing trade journal, Prague, Bohemia. The original is in black and bright vermillion on fine quality white paper, the bottom edge of which is deckled.



Some of the decorative material available today provides the printer with facilities for obtaining real hand-drawn effects. This folder page, by Eugene H. Ehrhardt, St. Louis, Missouri, is an example, characteristic also of the fine work Mr. Ehrhardt is turning out at the Hoyer Press.

yellow the ugliest of all colors. Occasionally, under just the right conditions, and in very limited use, it is satisfactory, but the designer of type and border forms will do well to avoid it. A solid orange or chrome yellow would be much better, provided it were fairly deep. The signature lines take up too much space, and we are confident that if the type of the text were a size larger — as it might be with the signature more compact — and if the cutoff rules above it were eliminated the design would not only balance better but would be much more certain of drawing a good audience of readers. The other card is much better, although the combination of types in the signature is atrocious. Here in six short lines we find Cloister Bold, Cloister Old Style, Parsons Bold, Litho Roman and Cheltenham Bold. Either the Cheltenham or Cloister Bold should have been used for the entire signature; capitals, lower-case and italic would provide sufficient variety.

RAYMOND & McNUTT COMPANY, Philadelphia, Pennsylvania.—The folder cutout in the form of a fan tail gold fish, the front being printed in black and gold from an illustration of the fish, is decidedly impressive. Its unique appearance assures the

reading of your message. The ordinary cutout is no longer so unusual that dependence can be placed upon it to deliver, but one so unusual as this one of yours looks like a sure shot.

GEORGE O. McCARTHY, Los Angeles, California.—Your blotter, "Ideas," for the Chimes Press is snappy and effective.

CARL J. H. ANDERSON, Philadelphia, Pennsylvania.—Our compliments are extended upon the excellence of the Spacing Chart as a typographic composition, but more especially upon its manifest helpfulness to the compositors in the shop and on the authenticity of the ideas respecting the art of type spacing therein explained and illustrated. One who follows the principles and rules you have so ably expressed will be assured of proper spacing. We are devoting an entire page to reproducing the chart, which is an indication of the importance and value we attribute to it.

FELIX SMALIAN, Hamburg, Germany.—The small calendars in booklet form are unusually interesting; while the ornaments

tation is extensive, it is harmonious and, printed in unusually attractive colors, does not offend.

THE DU BOIS PRESS, Rochester, New York.—Volume 1, Number 1, of your house-organ, *The Acorn*, is wonderfully good, both typographically and in content.

HOWARD N. KING, York, Pennsylvania.—The portfolio of examples of your typography is neatly gotten up and the specimens are excellent in most respects. The most interesting and attractive specimens, as well as the best, are the booklet, "After a Quarter Century," the cover of which is especially good, the greeting folder of your employer, the York Printing Company, and the folder on York Refrigeration Units. As a matter of fact, the only weakness in the work is that in some of it capitals are quite too largely used. We admit an announcement card or invitation of a formal character rather suggests the dignity and formality of the capital alphabet, yet we have seen such forms treated in lower-case, italics or in all forms of the single font that scored because of their lack of conventionality, because they looked interesting and because, moreover, they were easy to read. Strangely, too, we did not consider them as lacking in dignity, either. While, it is true, capitals do have the formal character attributed to them, an announcement or invitation done in the other fonts may be made to look dignified and formal in the manner of arrangement, in the quality of paper employed and by the way in which the white space is apportioned. Buyers of printing in York are fortunate in having the York Printing Company and its talented typographer so enthusiastically at their service.

THEODORE C. JENNINGS, West Englewood, New Jersey.—"The Reminder" folder for the Presbyterian Church is interesting. Except for the fact that the top one is just a little narrow, margins are very good on the inside pages. The title page is appropriate as composed in Old English and quite well laid out with respect to proportion and balance. Our preference, except in rare instances, is for centered designs, especially in those instances where there is considerable type matter. The use of a rule separating connected words is inadvisable, although practically it has very little effect in suggesting a halt where no halt is suggested by the copy.

COMMANDAY-ROTH COMPANY, New York city.—"The Book of Roofs" is a beautiful piece of printing, the color illustrations by four-color process being faultlessly done. "Service to Railroads" is an unusually attractive hard-bound book, featured by an exceptionally strong and pleasing cover done in colors. The inside pages, in black ink only, contain some unusually well printed halftones. In fact the presswork on all your work is away above the average, even for plants catering to the most discriminating clientele.



Cover of the second of a series of striking booklets executed and issued by the Edgar C. Ruwe Company, New York city, and featured by an effective overall design, the original of this one being done in deep green and bright red.

PRINT SHOP INCORPORATED, Foxboro, Massachusetts.—"In His Country's Service" is a beautiful book, one of the handsomest we have seen in a long time. We are reproducing a page and are giving the important specifications in our title.

MACNIVEN & CAMERON, Edinburgh, Scotland.—The "New Year Invitation" is neat and satisfactory, particularly because good type and paper are used. The top line of the title hardly balances the group at the bottom, and there is an apparent inconsistency, although not a serious one, between these two parts. The bottom of the design is too heavy. On the third page, the display at the top is too narrow to give the best effect, and we do not like the signature as set in rather heavy italic capitals, but good type otherwise and good paper save the situation. The cut on the last page is too low; if it were raised an eighth of an inch or, preferably, a quarter, the appearance would be better. Exactly centered, the effect is that it is below the center, making the page appear too heavy at the bottom.

S. W. HAYTER, London, England.—Your New Year greeting folder is unusual and interesting both in format and in typography. We are reproducing the title page because it provides an idea whereby other readers may some time vary the effect of their work.

ALVIN E. MOWREY, Franklin, Pennsylvania.—Where you have employed good types and in appropriate uses the work is very good, but several of the specimens are quite poor. An example of this kind is the program-booklet for the golden anniversary

THE NEXT EDITION




An effective idea in the use of rules from the title of New Year greeting folder by S. W. Hayter, London, England.

ADDRESS DELIVERED AT THE TOWN HALL AT FOXBOROUGH MASSACHUSETTS SIMULTANEOUSLY WITH THE FUNERAL OF ABRAHAM LINCOLN · APRIL 19, 1865 BY REV. ISAAC SMITH, A.M.

Fellow Citizens:

We assemble today under circumstances of unparalleled solemnity. Never, from the landing of the *Mayflower* to the fourth anniversary of the firing on Fort Sumter, from the nineteenth of April, when the great struggle commenced at Lexington & Concord to the nineteenth of April that witnesses the funeral rites of President Lincoln has anything occurred so calculated to thrill the national heart as the closing scene in the great drama last week. We may well doubt if the annals of the world can furnish aught that surpasses it.

The assassination of Caesar in the Senate House; of William, Prince of Orange, by Gerard; the fate of Richard II and of Edward V; the Gunpowder Plot; and the long list of dark deeds in ancient and mediaeval ages harmonized with the spirit of those times, the deep darkness and degradation of the people. But in the nineteenth century, in enlightened America, in the land of bibles, of sanctuaries and Sabbath schools; a land imbued with puritanic influences, and so near the ashes of a Washing-

Characteristic text page from handsome memorial book on President Harding, "In His Country's Service," executed by The Print Shop, Incorporated, Foxboro, Massachusetts. The page size of the original is approximately 9 by 12 inches, the type being eighteen-point Goudy Old Style.

of the Baptist Church. The text of the program page, composed in Packard, is entirely too solid. Being set too solid the type, which is not a legible one appears to poor advantage. Margins on this page are far too narrow. On the title of the folder for the Oil City-Franklin Traffic Club the Packard type is very good, as there is here a small amount of matter and ample space. Under such conditions the free and decorative qualities of the letter show to good advantage. In fact, it is better than many more formal letters would be, because it is less stiff and stilted. On the inside pages you quite happily changed to a more legible type, although the measure of the second page is too wide to conform properly with the page. A larger size would have been possible, and even better, as the opening between paragraphs is too great. Although the letterhead for the *News-Herald* takes up too much space, we think the arrangement is very good for the panel style. The orange is somewhat too weak, however, appearing to recede from the blue, while it throws the page out of balance in tone.

THE WOOD-CLARK PRESS, Boston, Massachusetts.—"Beacon Hill and the Carol Singers" is an unusually attractive booklet, the wood-cut effect of the illustrations being quite happily matched with Bookman type.

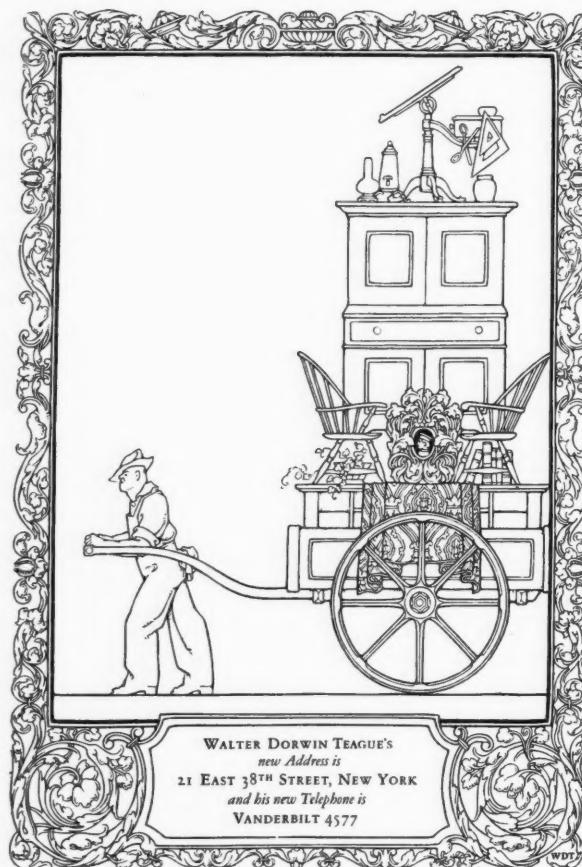
P. B. YATES MACHINE COMPANY, Beloit, Wisconsin.—We have commented upon the excellence of your house-organ, *Yates Quality*, before, but are pleased to repeat that it is one of the best publications of the kind we have ever examined. The presswork is wonderful and reflects a great deal of credit upon the printer, The Commonwealth Press, of Chicago. The typography and makeup are consistent, the latter being lively and interesting.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—The folder advertising your typographic service, in which a number of bank advertisements you have executed are reproduced, is effective and should prove productive of new accounts. Some of the advertisements are featured by drawn borders of unusual form, thus giving the advertisements a distinction that will cause them to stand out with unusual effectiveness.

EUGENE EHRRHARDT, St. Louis, Missouri.—"The Nucleus of Fine Arts in St. Louis" is a handsome booklet, the feature most worthy of praise being the advertisements at the end of the book. These are simply arranged and set in harmonious and attractive types. We would question, although not necessarily condemn, the display of the title on the cover, in which the word "Nucleus" is much larger than the other lines. Conditions, the general use of the term in connection with the movement, might make this display quite proper. The Eden Phillips leaflet is beautiful.

BYRON J. KING, Pittsburgh, Pennsylvania.—Subject to more or less minor changes, the work is good. We note frequent use of lines in italic

April, 1924



WALTER DORWIN TEAGUE'S
new Address is
21 EAST 38TH STREET, NEW YORK
and his new Telephone is
VANDERBILT 4577

A most unusual announcement by one of America's foremost decorative artists, Walter D. Teague, some of whose borders and ornaments are features of the new offerings of the American Type Founders Company. The attention of readers is directed to the conventionalized character of the illustration, making it as much ornament as illustration.

capitals, which should be avoided. Lines of italic capitals are ugly in the great majority of cases; the attempt to get good results with them is so practically foredoomed to failure it should not often be tried. The letterhead for Davis Brothers is scattered over too much ground. The inside two pages of the commencement program for the Union High School are bad, although the title page is very good; the italic capitals are not offensive here. The leading fault with the inside pages is that full use was not made of the space. We find the margins very scant, yet there is considerable space between the lines. Since the second and third pages are set in the same size and style of type the comparative effect is bad because of the difference in amount of matter, the second and shorter page being filled out to proper length with considerable space between the sections. The effect would have been better and more interesting if the second page were set in narrower measure, so it could be lengthened to retain proper proportions and then placed a little above the center of the page. Its difference in form would then give it deserved distinction. The letterhead for Mr. Hackius, who styles himself "mortician," would scarcely dignify an ordinary undertaker. It is of a style similar to what the average country dealer in general merchandise is

using today. The type is too large, hence scarcely consistent with the ethics of the profession, which would seem to justify treatment in keeping with the style favored on physicians' stationery. The illustration of the chapel is very proper and need not be discarded; the change to smaller type will do the trick. Indeed, the illustration is a very good one and if placed at the left side of the sheet, with the type matter in a small block to the right, a very good heading could be made. Your own letterhead is very good in design, but we should prefer to see the rather heavy trade-mark in color and the line "Fine Printing" in black. In italic the line has sufficient distinction to give it the required display, whereas, printed in the weaker color, tone balance is poor.

ASHBORO PRINTING COMPANY, Ashboro, North Carolina.—Considering their nature and the purposes for which they are used the specimens are satisfactory, although they are just ordinary.

KENNETH BUCHWALD, Marshalltown, Iowa.—Your arrangement of a cover for THE INLAND PRINTER as a problem in typography is meritorious, both in display and in general design. The equipment is not choice, however, hence the result is not attractive. The book ornament is too small and weak to be consistent with the strength of the

design otherwise, and the hair-line rule under the first line detracts from the appearance of the design, while contributing no service whatever in emphasis to compensate for it. With these points corrected and an attractive outer border in use we would call the page a very good one.

HINKEL & BROWN, Stillwater, Oklahoma.—If you had used a good roman, say Caslon, instead of the extended Copperplate Gothic, the letterhead for the *Oklahoma Agriculturalist* would be very good, as Caslon, or Cloister, would appear to much better advantage with the Old English than the block letter. The rules are too thin, considering the weakness in tone of the second color, a dull yellow-orange. In fact, all three of the letterheads have unusual qualities in arrangement, the value of which is defeated by the character of types used.

SHAFER PRINTING COMPANY, Plainview, Texas.—Except for the fact that Parsons was used for the main display, the blotter, "Better Printing," is very good. The Parsons line, however, is plainly inconsistent, having no design qualities whatever to justify its use with Caslon. Parsons is a very good letter for occasional use on small forms, with little copy, where a decorative hand-lettered effect is desired, but it is utterly different from any other type face in existence and is unsatisfactory with any other. Where used at all, it must be used exclusively. The colors are especially good.

BYNUM PRINTING COMPANY, Raleigh, North Carolina.—The blotter for the E. S. King Bindery, done in Cooper Black, is very good indeed, but your package label is terrible. There is altogether too much ornament, reducing the effect of the very bold Plymouth face to a whisper—and that face, by the way, is one of the boldest. The paneling of the initial "B," a part of the name of the firm, is a fault, as it adds nothing to the effect and would not, even though the effect otherwise were good. In any event, there should not be so much space between this paneled initial and the remainder of the name, which, by the way, is not set in capitals, as is proper for completing words begun with initials.

Shakopee Tribune, Shakopee, Minnesota.—The menu-folder for Miller's Cafe is exceptionally good, the form being especially interesting. The lines, "The Home of Chicken Dinners," should have been larger, however, on the title. We do not like the ornaments at either end of the line "menu," but perhaps they have a significance that justifies their use. The border on the menu page is too strong in view of the weakness of the type inside it. The general tone, however, is very good, the stock helping a great deal; the form being unusual causes the piece to score in spite of its apparent defects.

MAX MORTON, Fargo, North Dakota.—You went to a lot of trouble to no advantage on the football ticket. The rule formation, while different, of course, effects an unequal and unbalanced distribution of the white space, the lines of type being quite crowded, while there is relatively considerable white space at the sides. The contour of the inner type group is awkward, as the long lines are too nearly the same length, the form lacking in the quality of grace.

EMILE GEORGE SAHLIN, East Aurora, New York.—All your specimens are interesting and most of them are good, too, the best in the package being the folder "La Mode in Gems" for Beattie. Type, paper and colors combine to good effect. The

Read the Next Page

The whole of the important subject of type spacing is covered in the poster reproduced on the following page; not only are the fundamentals expressed but they are illustrated. The original of this poster is 14 by 22 inches and was prepared by Carl J. H. Anderson, of the Franklin Printing Company, Philadelphia. Copies are posted throughout the composing room of that well known printing plant. We can appreciate, now, why the quality of that firm's product is maintained at so high a standard.

FRANKLIN PRINTING COMPANY · PHILADELPHIA

Founded in 1728 by



Benjamin Franklin

SPACING CHART

WORD SPACING

Space closely between words. In order to help you to get results along this line, all 3-em spaces have been taken from your cases and 4-em spaces have been substituted.

Never wide space a line unless absolutely necessary. Better to substitute 5-em spaces for the regular 4-em and get your word on the line than to carry the word to the next line if it means much more between words. Don't hesitate to divide a word instead of carrying over, if it helps the spacing of the line.

EXAMPLES:

The following line, set with 4-em spaces, breaks on the "o" in a 21-pica measure:

Benjamin Franklin says in his autobiography, "This book

The EASIEST way to space out in this case would be to remove the three letters and space out, thus:

Benjamin Franklin says in his autobiography, "This

But BETTER SPACING is secured by removing the space between the comma and the quote, and substituting 5-em spaces for some of the 4-em—enough to allow the "k" and the hyphen to be added, thus:

Benjamin Franklin says in his autobiography, "This book-

Besides being better to look at, this makes a better line to read, as nothing so hinders a quick grasp of words and easy comprehension as uneven spacing, or wide spacing. "Spotty" pages are the result of uneven and wide spacing and are an abomination to the eye.

SPACING

BETWEEN SENTENCES

Mutton quads should not be used between sentences. ONLY ONE NUT is to be used instead of the usual mutton.

EXAMPLE:

With mutton quads, the line following would look like this:

Mutton quad here. Much too wide space. Spotty, too.

With a nut between sentences, the line looks better, as—

Nut quad here. Much better. Not spotty.

Before OPEN LETTERS, like T, V, W and Y, EVEN LESS spacing should be used.

EXAMPLE:

With a mutton. Too much. Very much too much.

With a nut. Too spotty yet. Wide still.

Use a 4-em space. This is better. You can see it.

LOWER CASE

LETTER SPACING

As is often necessary in short measures, you may be forced to either very wide word spacing, or letter-spacing. Thin letter-spacing is preferable—but it should be evenly done throughout the line.

EXAMPLE:

The easiest way would be to quickly insert a few thick letter spaces and fill out the line, as—

The food was meagre and

Spacing it evenly will make it better, as—

The food was meagre and

CAPS AND CAP HEADS

Caps are more readable when letter-spaced. This spacing should be carefully done. Put more space

between vertical letters than between slanting or open letters.

Right TAVERN

(Less space between T and A makes its word look even)

Whenever lower case or small caps follow open letters in the sizes from 18-point up, these letters should be mitered or mortised in order to make the word continuous.

Right—TEST VAN PRE YON WE

Wrong—TEST VAN PRE YON WE

INITIALS

1. SUNKEN INITIALS

With open initials such as T V W Y, etc., the second, third, etc., lines should run flush with the first line and not be indented.

Wrong THIS is

Right THIS is always better

With vertical initials, like "M," the second, third, etc., lines should be indented slightly—

Wrong MAY the time to make it

Right M person who is

With letters A and L, the caps following initial should be mortised.

Wrong ANY type that has style to

Right ANY type that is

2. RAISED INITIALS

The same principles of mortising and mitering should be followed, as heretofore instructed for caps and small caps with open or slanting initials.

Wrong THE finest is

Right THE finest are

LINING-UP INITIALS
(on bottom)

Wrong MANY are to be invited to

Right MANY are invited to

The above is the same initial, the same size type and same spacing of lines in both cases. The result of evening the initial on the bottom was accomplished by changing the caps following the initial to small caps and dropping the initial to line up. Many times the initial will line up both top and bottom with caps, but if not small caps will do it, they should be substituted.

SERIFS OF LARGE AND OPEN OR SLANTING LETTERS

Wrong ANYTHING that improves the finished piece of printing is always appreciated by

Right ANYTHING that improves the finished piece of printing is always appreciated by

If set flush with the appearance is that of a cut corner and looks awkward.

By carrying into the margin it loses the cut-corner effect and is more pleasing.

THIN SPACING A LINE

In thin spacing a line, always start with your nut quads between sentences, substituting 4-em spaces for them. Then thin space after all commas, etc., before you change your regular spaces.

If the line cannot be closely spaced and it is absolutely necessary to put extra spacing between words—DO THIS SPACING EVENLY THROUGHOUT THE LINE, instead of quickly sticking in two or three thick spaces.

EXAMPLE:

With 4-em spaces, this line is short and will have to be spaced out.

"The first half of the sixteenth century was

If you space it with thick spaces between three or four words, it looks as follows—

"The first half of the sixteenth century was

The better way is to even up the spacing throughout the line, as—

"The first half of the sixteenth century was

SPACING AROUND QUOTES

Thin spaces often should be inserted between open quotes and the first word, as follows—

"Right way

(Thin space between quotes and the "R")

The foregoing instruction is right EXCEPT between quotes and letters which are open at top, as—

"A man there was

(In this case, the open letter has all the space necessary)

Also in a close quote where the quotation marks are preceded by a comma or period, do not insert any extra space.

This is the way."

(No extra space between period and quote.)

The period is enuf.)

This is wrong."

(Too much space)

SPACING AROUND DASHES

Where a dash between words butts up against the letters, extra space should be inserted, as—

In this one—it is right

(Thin space before and after)

In this one—it is wrong

(Here no spaces are used and looks crowded)

Nevertheless, if the letters on each side are open, no extra space should be inserted, as—

THE FIGHT—A GOOD ONE

(Here the letters themselves have the space)

SPACING INSIDE PARENTS

<i>Right</i>	<i>(a good one)</i>	<i>(GOOD ONE)</i>
<i>(Low letters in lower case need no space)</i>	<i>(Caps need extra space)</i>	

<i>Wrong</i>	<i>(a bad one)</i>	<i>(ROTEN)</i>
	<i>(too wide)</i>	<i>(too close)</i>

THIS IS GOOD COMPOSITION

Practice these Principles—and You Will Stand with the Masters

April, 1924

THE ACORN

VOLUME ONE

NUMBER ONE

JANUARY 1924



PUBLISHED MONTHLY BY
THE DU BOIS PRESS
ROCHESTER, NEW YORK

Title page from handsome and interesting house-organ recently started by The Du Bois Press, Rochester, New York, the typography of which is in Garamond.

Franklin booklet on hand-made paper is interesting and the title design is good, but we do not care for the initial at the opening of the text. The type of the body appears too large. It doesn't give the booklet the right atmosphere, particularly in view of the size and proportions of the page.

B. F. NELSON, Mahanoy City, Pennsylvania.—You make a serious mistake when you attempt to use two and more type faces in a letterhead. This is the more serious in your case because your types are not attractive ones, although the result from the use of two good faces is usually unsatisfactory. In addition to that, the Rickenbacker heading is crowded and congested, some of the lines being entirely too large. On the heading for the *Press*, the two type faces, Old Style Roman and Copperplate, are entirely inconsistent and, in addition, the lines are spread out too much. The design is lacking in unity and form.

THE FEICKE PRINTING COMPANY, Cincinnati, Ohio.—*The Advocate* for November is interesting. The selection of a cover stock approximating the effect of clouds at night time was a happy one, and, with an illustration in broad masses depicting corn shocks, a rail fence and the moon you have a mighty attractive and appropriate cover. It is another case where "paper is part of the picture."

in this case a mighty big part of the picture.

Appleton Press, Appleton, Wisconsin.—The letterhead for the Theta Sigma Phi sorority is well arranged and interesting, although we should prefer to have the names, like the major display lines, in Caslon instead of in Copperplate. We feel, also, that the type is rather too large for a sorority's stationery.

THE S. A. BRISTOL COMPANY, Cheyenne, Wyoming.—In the main all the specimens are commendable, the most tasteful being the booklet on the "Presentation of Theodore N. Vail Medals," design, colors, typography, presswork and paper being of the best. While the letterhead of your company is very good, we feel that the type block

crowds the rule at the top a little too closely, even considering the idea you were working out, that is, having the pyramided type group appear to hang pendant from the rule border. We agree that the heading has character and we commend you on breaking away from tradition—and on getting away with it as you did. The "Forty-Fifth Reunion" booklet for the consistory is good in most respects, although the main line of the title page is somewhat too low and the lines of the bottom group would have been better if set in roman. The page as a whole is quite well balanced and it is because of the rather bad effect the margins create that we have suggested moving the units of the page. The Bradley type is a mighty poor one, especially for the use it was put to on the first page of the booklet, there being so much of it, and because of its use with Cheltenham Wide. The lines "Salutation" and "Old Home Week" are too nearly the same length on a letter page and the use of rule underscores beneath the first line cheapens the appearance materially. This is a characteristic feature of dodgers and throwaways incorporated in what ought to be a neat and dignified book page. Cheltenham Wide was a very good choice for the text, particularly in view of the fact that a larger size of type was not possible. *The Hustler* is an attractive little house-organ.

YORK PRINTING COMPANY, York, Pennsylvania.—The wall hanger, "Resolutions on the Death of Harry L. Wills," is beautiful and dignified, in every sense appropriate.

PATTERSON & WHITE, Philadelphia, Pennsylvania.—We seldom see anything so generally praiseworthy as your 1924 calendar. It might be termed the "Four Seasons' Calendar" because the months of the different seasons are mounted separately, the mount of fine cover stock, violet hue, being in four sections. The most clever feature of all is the fact that the same illustration—two stately trees in the open foreground against a silhouetted forest as a background—is used on all four sections. The color scheme is varied appropriately on each of them, green predominating for spring, yellow for summer, brown for autumn, and blue with white for winter. Notwithstanding the difference in colors of the illustration, all four color schemes appear well against the background. It is unfortunate that some of the finest things we receive are not suitable for reproduction or that reproduction would not provide an adequate representation of them.

ANNOUNCEMENT

 We have added to our modern composing room equipment, recently, the very latest of type faces. This is only another step in our effort to render an excellent typographic service. Anyone calling to see some of our interesting material will get a hearty welcome

Printing Service Corporation
Intelligent Printing
239 W 39th Street

The Printing Service Corporation, New York city, who specialize in high-grade advertising typography, recently issued a new type specimen book. The page shown here is characteristic of all the display in the book. The type is Goudy Open.

Printing Around the World*

BY CHARLES FRANCIS



HERE are two great forces in the world today for the dissemination of knowledge. One is old, nearly five hundred years old. The other is brand new. One is printing; the other is wireless telephony, popularly known as radio. Printing is the greatest force in the world today for construction and destruction, the power of the press being greater than all the armies and navies of the world. The press of today forms public opinion and should be in the hands of just and mighty men to be used for the peace of the world. All of the benevolent institutions of the world are products of ideas emanating from the press, both religious and secular. It has made us familiar with the subject of the future world as well as with this. The Bible is the one great book that has exceeded by many multiples the distribution of any other book in the world. Printing disseminates knowledge and makes possible our great educational institutions, from the public schools to the universities. It brings to us the mysteries of the air, such as wireless, telegraph, the radio, and others.

There has never been a time in the history of the printing craft when so much attention has been given to educating young people in the technique and history of the industry. Not only have we admirable printing schools dotted throughout the United States, but they are found throughout Europe. England has a number of fine schools, there is a noted one in Paris, and Italy has hers, one of which is located in the house at Florence in which the great Dante lived so many years ago. The schools in Germany, in particular the ones at Leipsic, are famous. On the esthetic side of printing America is doing much. Its designers, particularly Frederic W. Goudy, are producing type faces higher in quality than we have ever had before; its papermakers are producing papers more artistic in color and in quality than have ever before been made in this country. Our letterers, designers and illustrators are doing things that bring the admiration not only of people of this country but of Europe.

In traveling from country to country and looking over the world, after being engaged in the industry for nearly sixty years, I found that the United States of America is the leader in nearly all phases of printing. This country in 1920 employed directly in the paper and printing industry over half a million of its population. This could be multiplied many times by subsidiary work in connection with distribution, etc. In 1920 the United States manufactured nearly one-third of the printing done throughout the world, one-fourth of this amount being produced in New York city. Of the great printing establishments of the world the Government Printing Office at Washington is probably the largest. It was established in 1860 by an act of Congress, and has been in continuous operation since that time. The present buildings have a combined floor space of over seven hundred thousand square feet, and the value of buildings, plant and equipment approximates \$8,000,000. There are 4,000 employees, and the annual cost of operating the office is \$10,000,000, the work done being of an equal amount, under the requirement of law to do work at cost.

*EDITOR'S NOTE.—By special request from the Radio Corporation of America, Charles Francis, president of the Charles Francis Press, New York, addressed the "unseen audience" on February 21, 1924, taking for his subject "Printing Around the World." In introducing him the radio announcer stated: "You will now hear from Charles Francis, the acknowledged dean of the American printing industry, who thirty years ago founded the Charles Francis Press in New York, one of the largest printing plants in the United States. He has recently returned from a trip around the world, on which he represented the United States Department of Labor, investigating printing plants and labor conditions in many countries." Knowing the interest our readers have in Mr. Francis and his work we take pleasure in giving his address here.

Fifty years ago the work done amounted to over \$2,000,000 in one year. The compensation paid employees for a year is approximately \$7,000,000, and the work of one year requires about one thousand carloads of paper. There are in use 100 linotypes, 100 monotype keyboards, 126 monotype casting machines. Presses, totaling 165, produce about two and one-quarter billion impressions, not including 180 million money-order forms and 1,181,000,000 postal cards.

There are many other very large establishments throughout the country and the value of the total product in 1920 was somewhat over \$3,000,000,000. The inventions of the ten years prior to 1920 have resulted in nearly doubling the output with a slight reduction in the number of operatives employed prior to 1910.

Great Britain is the greatest printing country in Europe, London with its suburbs vying with New York. This district has a number of really great printing establishments, and in addition many very large institutions will be found in Manchester, York, Leeds, Edinburgh and Glasgow. After Great Britain we find Germany, France, Italy, Belgium and Holland. The other European countries have a number of comparatively small printing offices. In my trip around the world I found some very large establishments in Australia and New Zealand, one in Australia employing 1,100 operatives and doing a business of \$4,000,000 a year. Canada may also be mentioned as a great producer of the printing art.

In Japan I found a great deal of modern machinery of American and British manufacture, one office in Tokyo employing some thirteen hundred persons. This establishment was spread out in a triangle of three parts about three miles distant from one another. It is more than likely that one of these parts disappeared in the recent earthquake of which we have heard so much. In Osaka we found some very advanced printing being done. In Africa, both north and south, there is but a small proportion of manufacturing in this line. China was a surprise to me in that Shanghai had what was called The Commercial Press, a most wonderful establishment with 34 branches, 1,000 agencies and a capital equal to \$2,000,000, occupying a ground space of twelve acres and a floor space of 322,000 square feet, and operating 106 printing presses. In 1918, in addition to other business, this company turned out 37,000,000 volumes, of which more than one-half were Bibles in several languages. It manufactures type in Chinese, English, Russian, Japanese, Hebrew and German, gives employment to 3,000 persons directly, and then employs nearly a thousand people outside in the binding of books. It is run by Christian men, and the Chinese *Recorder* says: "This great publishing house is one of the most useful institutions in China and is a valuable ally to the missionary cause. . . . It has rendered, and is rendering, great service to this country in the production of educational literature for the time." The business in 1919 exceeded \$5,000,000.

The ramifications of the printing business may be noted when I state that the Mergenthaler Linotype Company has installed two machines in Punta Arenas, the most southerly inhabited spot in the world, and two in Iceland, the most northerly inhabited spot in the world. In the South Sea Islands, a short time ago given over to cannibalism, there are now two linotype machines. Printing offices are in operation in the Vatican in Rome; in Rio de Janeiro, South America; also in Honolulu; in Manos, Brazil, a thousand miles up from the mouth of the Amazon River; in nearly all parts of Africa, including the heart of the big game country where President

Roosevelt went tiger hunting; in Asuncion, Paraguay, 1,100 miles up the river from Buenos Aires; in all parts of India; in Perth, Australia, the most distant spot in the world from New York city; in the Philippine Islands; even the Arabs have thirty-seven newspapers. India has 232 newspapers in the Indian tongue of Hindustani, not to mention many in the English language. In Asia there are hundreds of popular newspapers in their native idioms. We users of the English language have no monopoly of printing.

There are many of us who can write copy and broadcast it by means of printing, and if it is a good book, or a good pamphlet, or a good magazine, or a good article in a newspaper it will fall on fertile ground and will yield a hundredfold. The result is not only one crop, but the permanent uplift of others,

whether we know them or not. We do not all perhaps feel alike the responsibility of educating the world, but, as we learn our powers more and more through the printing press, we train our eyes to look up to the blue sky and to realize that each of us in our several ways is able to play our part in the greatest of all services, the helping of mankind, but only through the help and service of the printing press.

I hope some day that instead of recounting murders, quarrels, destruction of cities, and the stirring of nations to strife, our newspapers and magazines may find a change and that the message of the printing press will find the soul of this land or that land and set the natives to thinking how they can serve mankind. Let us reign by serving, for only in this manner can we obtain the greatest good to all the world.

Craftsmanship Under Machine Production

BY A. J. FEHRENBACH



OR centuries after the invention of printing it was the accepted tradition throughout the western world that before an individual could be recognized as a master craftsman he was obliged to serve a stated term as an apprentice, then a definite length of time as a journeyman. With present facilities for education, the craftsman of today and tomorrow is spared the time and adventure of rounding out his trade as did the medieval artizan, and for that matter as was still being done in some cases within the memory and experience of present-day craftsmen.

There are people today who point to incidents supposed to prove that craftsmanship has suffered because educational facilities have become so numerous and so easily available; and it is held that with the ushering in of the machine processes our industrial organism has brought about mere quantity production to the detriment of quality, which is supposed to be inherent in hand-made commodities.

That the line of reasoning employed to maintain this contention will not stand the tests of sound logic is often overlooked and the reasoning is fallacious, because general conclusions are based upon limited observation. The Gutenberg Bible is cited as an example of the craftsmanship of the Middle Ages, and no reasonable being will deny that if it is an *average* specimen of the work in the handicraft days of our civilization the world has lost something vital with the advance of science and invention. Fine printers of today hardly approach, much less excel, the quality of composition and presswork that distinguishes the craftsmanship of Gutenberg's work. Lovers of beautifully bound books, collectors of ancient volumes which have stood the test of centuries, deplore the cheap, modern machine binding. There is valid ground for their lamentations, but it seems that these persons let the tree stand in the way, so they can not see the forest. Isn't it just as valid to cite Rheims Cathedral as a specimen of the architecture of the Middle Ages as it is to point to the Gutenberg Bible as an example of the bookmaking of the fifteenth century? Specimens of the cheap, slipshod work that was done by printers and bookmakers before the machine production era are not brought out; while standing in awe of the majesty of Rheims we fail to look at the hovels which housed the people during the period in which that great French architectural gem was in the making.

Before any one should allow himself to lament the passing of the days of handicraft and the coming of machine production, let him ponder such questions as these: Would mankind be better off with, say, a hundred copies of the Gutenberg Bible

in the hands of kings, clergy, educators or wealthy individuals, than it would be with a million copies of the Oxford Bible in the homes of the people? Would civilization be of finer quality if in every land royalty, or its equivalent, and its satellites were transported along the highways in beautifully hand-carved carriages than to have the "blue-bloods" ride over the pavements in machine-made Rolls-Royce cars, while the so-called "down-trodden common people" rattle along over the same speedways in flivvers? Are we justified in lamenting the passing of the golden age of handicraft when Cellini wrought amazingly beautiful wine mugs in gold and silver for celebrated churchmen in Rome and Milan in the sixteenth century while peasants drank their fermented fruit juices from crude clay pottery? Abraham Lincoln is credited with having said that "God must have loved the common people, otherwise He would not have made so many of them." And so long as the most of us want to be loved by our Creator we would rather ride in a Buick — now that it looks so much like a Packard — than to stand on the side lines and gape at our betters as they ride past in hand-carved and hand-decorated coaches while their numerous flunkies strut in ornate livery.

These cogitations have been stirred up after reading John J. Pleger's book, "Bookbinding," which has just come from the press. Mr. Pleger's method of elucidation of the science of bookbinding is much the same as that which medical schools use in giving instruction in surgery. Just as the modern physician believes in using anesthetics and the latest type of dissecting tools, and insists upon all the handy appliances in a modern hospital being available before he performs a major operation, so Mr. Pleger proceeds to give instruction in the science of bookbinding by illustrating the newest mechanical devices perfected in the performance of each step in the process of binding a volume. The author, to be sure, takes pains to make clear how the binding processes can be done by hand as well as by machine. While this book takes cognizance of the need of thorough craftsmanship, it makes a definite answer to lovers of beautifully hand-bound books *per se* who care nothing particularly for inexpensive large edition books.

"The wail for 'the prostitution and the decadence of the once proud art of bookbinding' should be quelled by the improvements of today succeeded by those of tomorrow in the advance of 'modern bookbinding,'" writes Mr. Pleger in the preface of his helpful book, which every "art binder" as well as those who look at bookbinding as a "manufacturing business" will find exceedingly illuminating. Here is a practical man of wide observation and exceptional experience who makes a convincing case for those who firmly believe that true craftsmanship and progress are not altogether incompatible.

Collectanea Typographica



By HENRY LEWIS BULLEN



Emulation

for Emulation hath a thousand sons
Who one by one press on.
If you give way or edge aside
from the direct forthright,
Like to an entered tide they all rush in
And leave you hindmost.

--Anonymous.

* * * *

Progressive Men of the Case

THOSE who greatly excel in printing or any other art must necessarily be a small minority. There is always a larger group which deserves hearty commendation. It is formed of the emulators, the strivers toward improvement, who follow the masterly printers, and in doing so raise the average merit of printing year by year. A large group of wage-earning printers, who in striving to excel improve their work month by month, may not become world famous, but are collectively as valuable to the printing industry as the small group of celebrities. A victorious army is far from being composed of generals. Generals may direct a victory, but the men in the ranks win the victory. Our compliments to thousands of men of the case who are keeping the average quality of American printing higher than that of any other country.

* * * *

A Tribute to a Worthy Printer in a Preface of a Book Printed in 1578

To the Right Honorable and his singular Good Lord, Sir William Cecil, Baron of Burghley, Knight of the most noble order of the Garter, Lord High Treasurer of England, Maister of the Courts of Wards and Liveries, and one of the Queenes Maiesties priuie Councell.

Considering with my selfe, right Honorable and my singular good Lord, how redie (no doubt) manie will be to accuse me of vaine presumption, for enterprizing to deale in this so weightie a worke, and so far above my reach to accomplish: I have thought good to advertise your Honour, by what occasion I was first induced to undertake the same, although the cause that moved me thereto hath (in part) yer this beeene signified unto your good Lordship.

Whereas therefore, that worthie Citizen Reginald Wolfe, late Printer to the Queenes Maiestie, a man well knowne and beholden

to your Honour, meant in his life time to publish an universal *Cosmographie* of the whole world, and therwith also certaine particular histories of every knowne nation. Amongst other whom he purposed to use for performance of his intent in that behalfe, he procured me to take in hand the collection of those histories, and having proceeded so far in the same, as little wanted to the accomplishment of that long promised worke, it pleased God to call him to his mercie, after five and twentie yeares travell [work] spent therein; so that by his untimely decease, no hope remained to see that performed, which we had so long trav-

Moreover, the Charts, wherein Maister Wolfe spent a great part of his time, were not found so complete as we wished: and againe, understanding of the great charges and notable enterprise of that worthie Gentleman maister Thomas Sackford, in procuring the Charts of the severall provinces of this realme to be set foorth, we are in hope that in time he will delineate this whole land so perfectlie, as shall be comparable or beyond anie delineation heretofore made of anie other region; and therefore leave that to his well deserved praise. If any well willer will imitate him in so praiseworthy a worke for the two other regions, we will be glad to further his endeavours with all the helps we may.

The histories I have gathered according to my skill, and conferred the greatest part with Maister Wolfe in his life time, to his liking, who procured me for manie helps to the furtherance thereof, that I was loth to omit anie thing that might increase the readers knowledge, which causeth the booke to grow so great. But receiving them by parts, and at severall times (as I might get them) it may be, that having had more regard to the matter than the apt penning, I have not so orderlie disposed them, as otherwise I ought; choosing rather to want order, than to defraud the reader of that which for his further understanding might seeme to satisfie his expectation.

I therefore most humble beseech your Honour to accept these *Chronicles of England* under your protection, and according to your wisedome and accustomed benignitie to bearne with my faults; the rather, because you were ever so especiall good Lord to Maister Wolfe, to whom I was singularie beholden; and in whose name I humblie present this rude worke unto you; beseeching God, that as he hath made you an instrument to advance his truth, so it may please him to increase his good gifts in you, to his glorie, the furtherance of the Queenes Maiesties service, and the comfort of all her faithfull and loving subjects.

Your Honours Most Humble to Be Commanded.

RAPHAEL HOLINSHED.

Our English friends will note that in the reign of Good Queen Bess the word "honorable" was spelled as the Americans spell it; another instance of the fact that English stock transplanted to these shores have retained a number of English ways in words and spelling that have been lost in England. Note also the absence of the apostrophe which had but recently been invented by Geofroy



Reynold Wolfe, who printed in London between 1542 and 1573. See an account of his career herewith.

Tory, royal printer of France. Lord Cecil, who was with us a few months ago advocating our entry into the League of Nations, is a direct descendant of the Sir William Cecil of Burghley, mentioned above. * * * *

Reginald Wolfe, Printer, and Raphael Holinshed, His Editor

REGINALD WOLFE, also called Reynold Wolf, was the most learned of the early printers of England, well versed in several foreign languages. He was descended from a family of Strassburg. As a printer he associated with the best literary men of his time. Edward VI appointed him royal printer and bookseller in Latin, Greek and Hebrew, an appointment he lost when Mary succeeded her brother. He issued his first book in 1542, his last in 1556. He prospered in business, built his house in "Paule's Churchyarde," and acquired several adjacent leases. In clearing ground for the erection of his own home and printing house he removed at his own charge "a thousand loads of bones from the house of St. Paul's," and buried them in Finsbury Fields. He was an original member of Stationers' Hall, and master of it when its charter was confirmed in 1558, and again in the years 1564, 1567 and 1572. These honors attest his high standing as a printer. During the reign of Mary he ceased to print and busied himself with preparing a universal history and cosmography, with maps and illustrations. He employed Holinshed as an editorial assistant. Wolfe died in 1573, his wife continuing the business with the assistance of two former apprentices, Henry Bynneman and John Sheppard. His daughter married John Harrison, a master printer, who printed the book planned and edited largely by Wolfe, but issued as "Raphael Hollingeshe's Cronycle," now one of the famous and authoritative sources of the early history of England, Scotland and Ireland.

* * * *

Educating Those Who Buy Printing

HERE is a true story. There is a railroad company which issues much printed matter to promote tourist travel on its lines. All things not being too unequal, the printing of its books and booklets went to the lowest bidder, and the lowest bidder either lost money in doing the work well or the railroad lost business because the lowest bidder made a fair profit by doing the work badly. There was in the city in which the railroad had its chief offices a printer of renown, and of him the railroad thought well, and longed to have its printing done by him. We know this to be a fact, for during several years from time to time

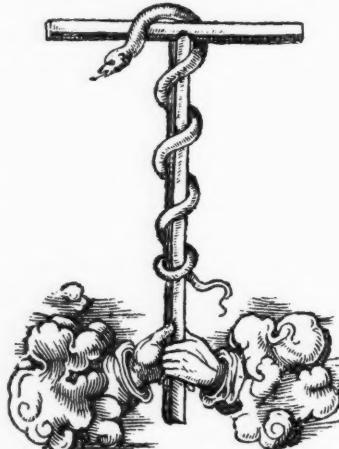
it kindly gave the good printer of high renown "an opportunity to quote"—a sacred privilege! But always it ended in "We like your work, but your price is much too high."

Now it happened on one occasion that the railroad was more than ever anxious



Printer's mark used by Reynold (or Reginald) Wolfe. "Num. xxi" reads: "And Moses made a serpent of brass and put it on a pole, and it came to pass that if a serpent had bitten any man, when he beheld the serpent of brass, he lived." This mark was not original with Wolfe, as Neobar, of Paris, used it in 1539, and Vincentius, of Venice, in 1556.

to have a certain book of tours printed by the printer of high renown, and although again the price was "too high," the railroad condescended to ask the printer of high renown "to meet the price of a lower bidder," a courtesy which was declined with thanks. Whereupon the railroad was a bit peeved. The lower bidder produced the book, and the railroad, thinking it had got its money's worth and a bit more, took the trouble, by way of reproof, to send a copy of the book to the printer of high renown, with the query "What's wrong with this?" There was much that was wrong with it. So the printer, thus invited, carefully



Printer's mark of Conrad Neobar, Royal Printer of Greek in Paris from 1539 to 1540, the date of his death.

noted his criticisms on every page, reset two or three pages and carefully printed them on the paper he had selected when making his quotation, and submitted his answer. Now the railroad sold the illustrated book in question, a guide to tourists, on news stands and in book stores and thus sought to recover part of the expense of producing it.

Next year when bids were asked for this book, the printer of high renown declined to quote. The railroad called his attention to his courtesy, and received a truthful but polite explanation of the printer's sense of weariness. "But," replied the railroad, "we want you to print the book, so please quote." Quoth the printer, "Let me print the book and trust me to charge a fair price." Thus it was arranged. The usual edition was ordered. The book was done in a masterly way. In its superior typographic form the first edition, which formerly had sufficed for a year, was quickly exhausted. Three other editions were required. In the end the cost to the railroad was less for each copy than the book of the previous year, and instead of incurring the customary loss which had been duly charged to "advertising expense" the railroad netted a substantial profit. The railroad therefore demanded that its advertising works should be done by this printer of renown, sans estimate, and sans any kind of dictation.

Again we say this is a true story. It happened in England. It can be made to happen in America, where doubtless scores of similar instances occur each year. The moral is: If you are offering a prospective client superior printing at fair prices, which are necessarily higher than prices for inferior printing, it is up to you to prove the superior value of your higher price printing. Educate the buyers of printing, not by talk, but by proof and specimens.

* * * *

Drifting

ISN'T it true that most of us are drifting through life, instead of steering a course to some desirable objective and taking advantage of favoring circumstances as we tack about to overcome adverse conditions? Few of us confront ourselves with the questions: "What can I make of myself?" and "What must I do to achieve my ambition?" Those who thus seek to take command of their abilities frequently attain high success, while others with equal and even greater abilities remain in the doldrums of existence. * * * *

The Will to Rise

Life's battles don't always go
To the strongest or fastest man,
But soon or late the man who wins
Is the one who thinks he can.

If you think you'll lose, you've lost;
For out in the world we find
Success begins with a fellow's will—
It's all in the state of mind.

If you think you're outclassed, you are,
You've got to think high to rise—
You've got to be sure of yourself before
You can ever win a prize. —Selected.

**PUBLISHERS AND MASTER PRINTERS
WELCOME SIR GEORGE FENWICK**

The newspaper and periodical publishers and master printers of Chicago extended the right hand of welcome and expressed fraternal greetings to Sir George Fenwick, of Dunedin, New Zealand, one of the foremost printers and publishers of Australasia, at a reception and banquet given in honor of the distinguished visitor at the La Salle Hotel on March 18. The meeting was in charge of Col. Edward T. Miller, secretary of the United Typothetae of America. Immediately following the reception and banquet, Colonel Miller introduced Thomas S. Quinn, of Johnson & Quinn, who acted as toastmaster of the evening. Mr. Quinn called attention to the fact that the visit of Sir George had occasioned the gathering of the newspaper publishers with the master printers of the city to welcome a fellow printer and publisher from New Zealand.

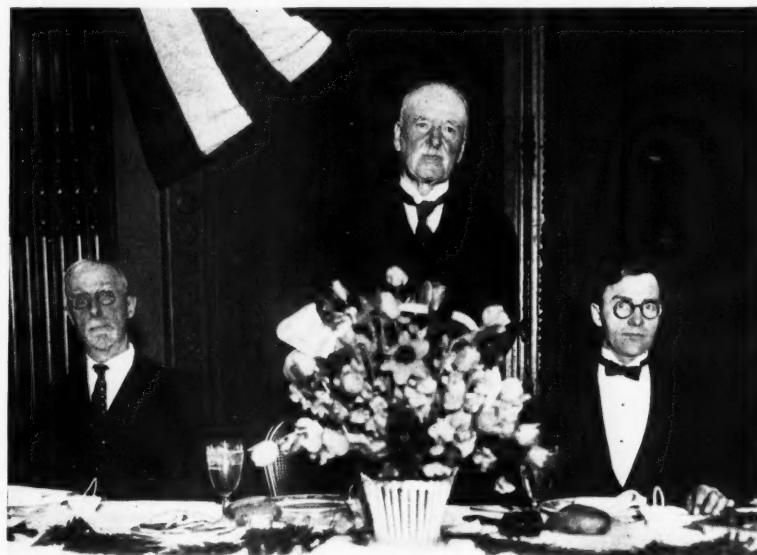
The visiting journalist has had a most remarkable career in the printing and publishing field of New Zealand, going there from England in 1856 and starting as an apprentice in the office of the Otago *Witness* in 1859. He became part proprietor of a newspaper in 1868. The same year he accepted the manageryship of the Otago *Guardian*, a daily published in Dunedin, becoming part owner in 1875, then in 1877 he purchased the Otago *Daily Times* and the Otago *Witness*. He has been managing director of the Otago Daily Times and *Witness* Newspapers Company, Limited, since 1878 and was the active editor of the Otago *Daily Times* from 1891 to 1909. As one of the founders of the New Zealand Press Association he has taken an active part in the advancement of the interests of those represented through that association, and has been one of the directors for over forty years. His public activities have been many and varied, and of such a high order that they have brought him the highest recognition. As chairman, director or counselor, he has been connected with a vast number of bodies having as their purpose the advancement of business, civic, social, educational and religious interests. Distinction has also come to him through his writings on the scenery, fauna and flora of New Zealand, and through his lectures on these subjects.

James Hibben, general manager of The Henry O. Shepard Company, was called upon by the toastmaster to express to the distinguished guest the welcome of the master printers of Chicago. In addressing Sir George, Mr. Hibben said:

"Coming as you do from a far-away land over one thousand miles southeast of Australia and representing as you do a progressive and alert people, it is with pleasure that the employing printers of Chicago welcome you to our city. I was much interested to learn the policy of your Government in the serving of the country for the benefit of its own people; at election time few employees, relatively speaking, were on the pay roll, which is marvelous when compared with the administration of most governments. While you have no written constitution, yet your Government modeled upon the British constitution justly represents a free and independent race. You have built up a great farming and stock-raising industry. During the Great War you sent the greatest percentage of troops to the front on the basis of population and had the greatest casualty list of any country except France. While

your Government controls the railroads and has established successful state insurance, yet the citizen is served and his rights respected and protected. . . .

"While a guest of Chicago, the Gem City of the Middle West, whose shores are lapped by the waters of a great inland sea; whose pork products have penetrated the four corners of the earth, whose vision of a waterway from the Gulf to the St. Lawrence will be realized; whose effort of over twenty years to build a subway seems approaching the goal, may you, Sir George, feel the genuineness of her hospitality, and the appreciation of the employing printers of the opportunity to honor



Sir George Fenwick (standing); at Right Thomas S. Quinn, Toastmaster, and at Left James Hibben, Who Delivered the Address of Welcome on Behalf of the Printers of Chicago

a fellow craftsman. As you pass beyond the gates of Chicago and journey home, may you take with you the impression that the world is not so large after all, and that the lure of the smell of ink, the rumble of the press, and the printed word, the greatest influence in civilization, ties up the members of the craft in one inseparable unit which recognizes neither bounds nor space."

M. J. Lowenstein, secretary of the Chicago Newspaper Publishers Association, welcomed the visitor on behalf of the newspaper publishers of the city. Following Mr. Lowenstein's address, Sir George responded to the toasts, and gave the audience an outline of the conditions in the printing and publishing field in his country. He amplified his address by showing stereopticon views of the scenic beauty and of the animal and plant life of New Zealand.

**OPPORTUNITIES FOR PRINTERS AFFORDED
BY NATIONAL HOSPITAL DAY**

On May 12, 1924, the hospitals of the United States and Canada will coöperate in the fourth annual observance of national hospital day, which is designed to make people better acquainted with the scope and functions of hospital service. This movement offers a splendid opportunity for printers to make valuable contacts with the institutions in their communities, and will bring a large volume of business to the industry since the National Hospital Day Committee, which is directing the movement, estimates that more than five thousand hospitals throughout the United States and Canada last year participated in the observance. The prime object of national

hospital day is to give information about hospitals. No funds are solicited, and the usual program consists of open house and inspection of various departments of the institution, such as kitchen, laboratories, operating room, nursery, etc.

The National Hospital Day Committee, of which Matthew O. Foley, managing editor of *Hospital Management*, 537 South Dearborn street, Chicago, is executive secretary, has stressed the importance of printed matter, and has suggested that leaflets or pamphlets be issued by the hospital telling of the quantities of food, fuel, supplies, etc., used in a year, and also information concerning the number of patients treated, the number of babies born, the amount of free and part-pay service rendered, and other statistics which will indicate the value of the institution.

The hospitals are also urged to arrange a definite program such as a public meeting at which prominent citizens will tell of service rendered, reception at the hospital, serving of refreshments, etc., and practically all institutions are following this plan and are distributing printed leaflets as programs. Another big feature of the observance which will mean more business for printers is the practice of holding a reunion of all the babies born in the institution within recent years, with their mothers. Printed invitations are sent in the name of the babies and refreshments are served, and in some instances group photographs are taken and copies distributed.

The committee has also suggested that annual reports of hospitals be distributed to the public. These reports range from a four-page leaflet to books of eighty or even one hundred pages. As a result of the emphasis placed on the desirability of printed matter, a number of institutions are publishing monthly or quarterly bulletins containing information of the progress of the hospital, of its needs, etc.

There are other advantages aside from the tangible orders which may be given to those printers who take advantage of national hospital day and get in touch with their local hospitals at once. Contact with the hospitals means contact with the Board of Directors or Board of Trustees, who in every instance are influential and professional men of their communities and as such are frequently in the market for printing. A list of the trustees of almost any hospital will include the names of bankers, manufacturers, wholesalers and other business and professional men who are large users of printed matter.

Among the types of printed matter which have been used by hospitals on past national hospital days may be listed the following: One-page circular telling of work of institution during past year; tags and ribbons for ushers, committees, etc.; booklets for babies in which may be recorded important babyhood events; annual reports of institutions; monthly, quarterly or special national hospital day bulletins of four pages or more; posters for display in store windows asking public to visit the hospital on May 12; programs telling of events at hospital on national hospital day; invitations to babies to attend national hospital day reunion at hospital; invitations to girls in their senior year at high school to visit the nurses' home and attend the reception.

SURVEY SHOWS ST. LOUIS RANKS FIFTH AS PRINTING CENTER

In a survey of the printing industry in St. Louis, conducted recently by the Ben Franklin Club, it was ascertained that St. Louis ranks fifth in the United States as a printing center.

Exclusive of newspapers, 5154 persons, semi-skilled or skilled craftsmen, are employed in printing and allied establishments. The total capital investment is given as approximately \$11,891,102, while annual sales are about \$17,812,700. This does not include the sales of supply firms, such as paper jobbers, ink merchants, typefounders, and other supply lines dealing exclusively with the printing industry.

OBSERVATIONS-AT-LARGE

BY CLARENCE T. HUBBARD

Some printing salesmen are as true as steel; others have the same amount of temper.

Printers' cashiers are like bell-boys — they're always willing to page you for the least account.

A printer in the Midwest issues a little two by four blotter for a customer, which is sent to all delinquents, bearing the following words as a new angle in the effort to stimulate collections:

"This is the blotter
To blot the signature
On the check
That pays for the insurance
That 'John' sold."

One printer *picked up* many dollars when his customers *picked up* the letter following, processed on a special letterhead:

"Dear Sir:

"For two days my wife has been after me to mail a letter, and I just got to it. Funny, isn't it? Two days to mail a simple little letter, and here in this office I haven't been late for fifteen years.

"I get my business letters out on time. But this letter just sort of kept slipping my mind. I felt awfully mean about it. Each morning I was determined to mail that envelope, but one thing and another bobbed up and pressed it out of my mind.

"Today I mailed it. I wrote a memorandum on the face of my watch so I couldn't forget it. The deed is done and it is such a relief.

"But I know what the trouble was — I was asked to do something out of the regular course. That is where we all fall down. There are so many things in our everyday affairs that we forget to write checks and mail letters.

"You have been hung up the same way, I know.

"That little bill you owe — \$34.50, to be exact — has been crowded out of your daily routine because it was something out of your everyday course of activities.

"Just take this letter as a memorandum, will you? Send me a check today and that sense of relief will be yours."

THE COUNTRY NEWSPAPER

BY FRED KELLER DIX

Up through my office window came the city's ceaseless din. I just had paused a moment when the evening mail came in — A pile of business letters and the papers with the news Of wars and murders, fires and wrecks — most anything I'd choose. I cast them one by one aside, and found beneath them all, A homely country paper, blurred with ink and somewhat small, That drew my full attention to its columns up and down — The little weekly paper that they print in my home town.

This country paper always tells of things in quiet tone. It deals not with the outside world — but topics all its own. It tells about the folks who visit in and out of town; That meat is soaring upward and that eggs are going down; That some old chum is married, or a lifelong friend has died; The stork has paid a visit and two hearts are swelled with pride. This paper strikes a tender chord when far away you roam, For one is always glad to hear what's going on at home.

It's short on punctuation and in spelling, I admit; Some letters, too, are upside down; it's smeared with ink a bit. Its face is worn and haggard, and the news is mostly late, Sometimes because the makeup man forgets to change the date. It's welcome to my office, for it brings me joy and rest; It lets me live an hour each week with friends I've loved the best. It brings a homelike feeling — and I'm happy to confess I was once their printer's devil — "settin' type and feedin' press."

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Distributor Stopped Without Apparent Cause

An operator writes and describes how he corrected a distributor trouble by flushing oil holes with benzine and afterwards oiling them. The following is his letter in part: "In regard to distributor stopping without any visible cause, I have overcome the trouble by discovering an oil hole which I had not known of before. In the wheel on which the distributor belt runs there is a very small screw. I took it out and applied oil, but found oil did not run far. Some obstruction was felt with a fine wire, and when benzine was applied the rust fairly ran out. After cleaning oil hole out as well as possible I oiled it, and the distributor stopped only once on Saturday owing to that cause, whereas before it would stop as often as a dozen or more times a day. I think if the distributor were taken apart and thoroughly cleaned and then oiled it would help a lot."

Double Response With Cam Revolving Once

An operator writes to the effect that he secures double response with but one revolution of keyboard cam. He wants to know how it can happen; so do we.

Answer.—As it may be difficult to watch a cam on the back frame and touch the key at the same time, we suggest that you have some one give the key a distinct blow with the finger while you are holding the light and observing the action of the cam. It seems quite strange to us how the verge can release two matrices and yet make only one action. Test both for cam action. Also try watching the action of the escapement lever just above the keyrod. Run the magazine up to the highest point so as to leave the levers free for observation.

Metal Adheres to Pot Mouthpiece

An operator claims that metal adheres to pot mouthpiece in spite of everything he has done to prevent it. The following are some causes which lead to this trouble: (1) Damaged liner, it being extended beyond the face of mold cap and body. (2) Insufficient heat of pot mouthpiece. Try mouthpiece a trifle hotter. (3) Warped mold or mouthpiece. This trouble may be determined by a test of ink as you described, but you must be certain that the deposit of ink on the back of the mold is applied in a thin and even coating. Many tests are made and the wrong diagnosis is accepted owing to improper test. Try another test, using a thin and even coating of red ink applied to the back of a mold which is entirely free from any adhering metal. If you have more than one mold in the disk make a test with each mold, to determine if any variation occurs in the several molds. It is not likely that your pot lever spring required any increase in tension, unless it yielded more than $\frac{1}{16}$ inch when the pot locked up.

Matrices Transpose With Spaceband

An operator writes as follows: "I have been having three troubles that I can not remedy: (1) The first matrix down into a line jumps out of the assembling elevator; sometimes

matrices in the middle of a line, but seldom. I have put in a new red fiber buffer, but it does not seem to stop the matrices jumping out. I also put on a new star wheel. (2) Various capital letters do not respond to first touch. Cams are perfectly clean. (3) Spacebands fall ahead of the last letter of a word. They do this a great deal, especially noticeable with the comma and double letters, as 'Wil l!'"

Answer.—We suggest that you use gasoline on the assembler slide, and if the assembler slide brake spring appears weak increase its stress. To prevent transpositions, raise the points of the chute spring a trifle. When a capital or other character does not respond promptly to touch of key, you should determine whether it is a magazine or a keyboard cause. See first if keyrod rises and falls; next find if the cam rotates. Examine the lugs of matrices to see if they are bright. Dull or dirty lugs indicate the need of cleaning. Possibly when the matrices are cleaned and the rollers roughened with coarse sandpaper, the responses will be more regular.

Damages Too Many Hyphens

An operator writes and describes how matrices are damaged, enclosing three. He states that if he sets the assembler slide six points less than slug length the trouble ceases.

Answer.—If you can operate by keeping the assembler set six points under measure, then for economy's sake it should be kept at that measure. The bending and smashing of hyphens is a very common trouble on machines, and will occur with no contributing cause other than that the line is overset. We suggest that you verify the scale of the assembler in this way: Set slide stop to register the desired measure, then move finger full distance to left and see if right edge of finger coincides with identical measure on elevator gate scale. Assemble a line without spacebands and fill up to the point where the last thin space will cause the assembler star to stop. Remove the thin space and send away the line. Stop cams the moment the first elevator descends to lowest point. Observe matrix next to right-hand jaw. Note particularly if it is elevated a trifle. In such a case, the advance of mold disk will shear or smash the lugs. If a line of matrices which is exactly the correct measure causes the right-end character to lift and be damaged, observe if back jaw is deflected toward rear. Too much play between matrix upper lug and jaw gives trouble. Correct this by springing jaw towards front jaw.

Distributor Stops Prevented

A Canadian operator writes: "I am writing you for information in regard to distributor troubles on a Model 5, high-base machine. The distributor stops on an average of a dozen or more times a day. When I get up and open the distributor door there are no matrices lying in the entrance partitions or matrices twisted in the distributor box, so I close it and it starts all right again. Another trouble is that two lower-case 't's' will often go down the channel together, one very slightly ahead of the other. These troubles have occurred on

an old set of seven-point matrices and also on a new set of seven-point matrices which I have been using for the last four weeks. The magazine has been brushed out well and oil holes relating to distributor have been filled. Sometimes matrices will fall flat on the partitions and be carried along until the automatic is thrown off and stops the distributor, or else they fall on the tray at the back and bounce on the floor. But this is not the cause of the first trouble I have mentioned, as I make a thorough search to see if there are any matrices on tray or floor."

Answer.—We suggest that you examine the following parts, which may have a bearing on your trouble: (1) See if the edge of the distributor clutch lever adjusting plate is rounded off. The edge should be at right angles to upturned part. If it is not normal, square up the surface with a file. (2) The part of the stopping bar which has contact with the adjusting plate also will round off from use. It may need squaring up. (3) The small spiral spring which is attached to the bar may become weak and permit the part that rests on the adjusting plate to slip off due to vibration. This may be the cause of the trouble you describe, or perhaps some of the channel entrance guides are bent out of place and do not permit the stopping bar to rest on the adjusting plate the proper distance, which is approximately $\frac{1}{16}$ inch. Examine the upper section of every guide to see that it is perpendicular to the fixed part which is fastened to the brass plate. Be certain that the upper and lower sections are in alignment. (4) When you find two

matrices caught at the upper end of the channel you should examine their lugs for bruises or bends. One of the handy tools to remove burrs from matrix lugs is the matrix ear file. (5) See if the upper end of any channel has bruises. If so, remove them with a fine file. (6) When the two characters are found caught in one channel, examine the lugs on both and run them through again singly, observing closely as they drop to see if there is any visible cause for their catching at the top of the channel. (7) Test the machine with a spirit level, placing it on the round rod above the back distributor screw. Have the clutch end of the distributor just a trifle higher than the opposite end. See that all channel entrance guides are equidistant, and aim always to have the upper section in alignment with the lower or fixed part.

Operator Seeks Effective Remedy for Leaky Mouthpiece

A Georgia operator writes, asking that we recommend a remedy for a leaky mouthpiece which causes him difficulty.

Answer.—A proper way to prevent a leak in mouthpiece is to put the mouthpiece in properly. It may take some time to do this work properly, but it should remedy the leaking. The following temporary remedies may help: We recommend the use of a tablespoonful of common salt added to a small amount of printers' lye. Apply to mouthpiece when it is cold. If this solution does not help you, then mix powdered asbestos with water glass and apply to the leak while the pot is cold.

The New Publisher—Hutchinson

PART IV.—BY R. T. PORTE

HEN I returned to Hutchinson it was with the pride of ownership, for now the *Herald* was mine, or almost mine. I figured that in a very few years it would all be paid for, and then my career as a publisher would really begin. I decided that the first issue of the *Herald* under my management would carry no notice of a change of ownership, as I did not have time to prepare properly the editorial I wanted to give the readers telling of the change and giving my ideas as to what constituted a local newspaper, as well as stating my plans for the future.

When I arrived in Hutchinson on Thursday morning I found that in my absence Grace, the machine operator, had been ill, and that only Donald, the printer, had been on the job. That meant a hustle to get the six pages to press by Friday night, and then a clear day for Saturday to get things in shape for the future. Neither Grace nor Donald seemed very much pleased, or at least they did not express any sentiments as to their feelings about my taking over the plant and I did not worry over what a couple of printing office employees thought.

When I arrived in Clayton the Monday before, I was of two minds in regard to buying the *Herald*. All during the night I had thought the matter out. Part of the time I was against buying it, and then I would decide it was a chance in a lifetime to get such a nice little plant. Most of the country shops were very poorly equipped in comparison with this one, and although the field might not be the best in the world, with the right spirit of hustle I might make it go. This decision was a very important matter for me, and I did not want to make a mistake. After all, the result would depend upon the kind of terms I could get, and how much cash was wanted down, and then there would be time to think of other things.

NOTE.—This is the fourth instalment of a twelve-part story of a young publisher as told by himself. Copyright, 1924, by R. T. Porte.

Buying the plant was almost easier than I expected. First, father placed the \$1,040 to my credit at the bank Monday noon, and I received a pass book and a check book. Equipped in this manner, I was ready to do business, provided Dad Schlosser was reasonable. It did not take us long to get down to business. The plant had originally been sold four years before to Robert Witherton, who quit at the end of two years, owing Dad Slaw for about half of the plant. Rather than take it back, Mr. Schlosser decided to sell to Louis, receiving a small payment from him, the balance to be paid in two years in monthly instalments. For a year Louis managed to meet his payments, and then he fell behind. There were six payments still to be made, and I could pay all these, with the interest, and take the plant. I decided, however, to pay only one-half this amount, about \$300, and give six notes for the balance. Dad Schlosser tried his best to get me to pay all of it, but when I refused he said something under his breath about "just like his father," called over the bookkeeper and had the papers made out.

My father has been a very successful business man, and had always wanted me to go into business with him. That idea did not appeal to me, so after finishing high school I went to college and took up journalism as a special study. In high school I had won praise for several essays I had written, and for some original stories. This gave me the idea I would be a successful writer and journalist, and though some of my ideas as to newspapers had recently undergone a change, I would not admit this to father, or even to Dad Slaw.

The salesman for the typesetting machine company came into town on Tuesday, and I made terms with him to take over the machine and finish making the payments. He was much more liberal than Dad Slaw, but I found out the reason afterwards: A salesman for another company was in town the same day and wished me to buy a new machine instead of keeping the old one. But he did not find me until the next

day, and I had then paid \$100 on the machine and given notes for the balance. Although he was too late, he was very nice about it. He took me out to lunch and told me a lot of things about his machine, which made me regret having closed the deal so quickly. Hereafter I decided I would not be so prompt in closing a deal, but would wait a while. That afternoon the salesman for the machine I bought ran across me, and asked me if I had seen the other fellow. He said he was glad he had seen me first or I might have bought the other machine and would have regretted it all my life.

During Wednesday I saw the man from the ready-print house and made arrangements for the ready-prints. I also went to the paper houses which Louis had owed, and saw their inventory of the paper Louis left. I bought the paper stock at half price, not, however, without some protests on their part. After I told them I didn't want it and would rather buy a new stock, they consented to my terms.

In this way I closed all the deals, and the newspaper was mine. I had \$540 left in cash. I had insisted that as I had really gotten out the paper for two weeks, I should have all the revenue from the paper for those two weeks, and Dad Slaw had agreed, with the understanding that I would pay all expenses, such as the rent, wages, and the paper used, the ready-print, postage, and all the other expenses. To this I agreed, and I was to learn later that — well, I will tell that part when the proper time comes.

Thursday and Friday were busy days, but by six o'clock Friday night the paper was in the mail. One of the first rules I had adopted was that the paper must be out Friday by six o'clock, and the usual press-day horror of Rockland would not be a part of my life. I never could figure out why it should be necessary to work half the night on press day, if things were well planned. But sometimes plans go wrong at best. I always look back with pride to the fact that the *first* week I owned the *Herald* we got the paper out on time.

Saturday morning I went to the First National Bank of Hutchinson and started an account. For my fare and expenses of the past two weeks I had used up the small amount I had saved when working at Rockland, having but a few bills in my pocket. I decided to keep them as change and transfer only my balance in the Clayton bank to the local bank. I therefore deposited the \$540, and the cashier gave me some blank checks with a space to print in the name of the paper and some other wording if I so desired. He also gave me other blank checks with an order to print them up for some local merchants. He said Louis had always done the work, and he supposed I would like the business. I thanked him for this, the first order for printing I had ever received. The order was for checks. Was that a good omen or not!

As I was ready to go, the cashier called me back and handed me a bill for the rent. The bank owned the building I occupied, and Louis owed the last month's rent, as well as for the present month. I disclaimed all liability as to the last month, but said I would pay the current month. This led to some argument, but finally we settled by my paying \$20 rent for the current month. This little incident did not tend to make me feel any too friendly toward the cashier, despite the fact he had given me my first order of printing. All night I had in mind my first editorial for my own paper and had planned on writing it that day, but this incident had upset me and I was sure that I could not do justice to it just then.

Several people came in during the day, either to pay subscriptions or leave some orders. Donald took the checks and the jobwork that came in and was soon busy with them. Grace finished wrapping the singles, and started killing the forms, taking out all the dead metal. She asked me to take a copy of the paper and kill all the stuff I did not want to keep standing. This put me in touch with a number of things we had been running, to which I had paid no attention before. There

were two legals, which I had to make out affidavits for and give to the attorney, as he wanted them. I thought Donald looked at me rather queer when I handed them over to the local attorney, but I never had had experience in this sort of thing before. So after the lawyer left, I asked Donald what he meant. "That fellow never pays a cent," he volunteered, "if he can get out of it. Louis always made him pay cash when he got his affidavit, and now he will collect from his client, but it may be a long time before you get your money."

I had not thought a thing about money for advertising or anything else up to this moment. My whole idea had been to get out a paper with news and editorials, with some advertisements, of course, and I had taken it for granted that the bills would be paid and that I would get my salary. The day was certainly spoiled for me, as far as writing my editorial was concerned. I did not want to go into business with father because I thought I hated business details, yet my first real experience in my journalistic career was a matter of finance. I decided that if Saturday was to start off this way, I had better pitch in and make a real day of it. I searched through Louis's desk for any books he might have kept, but found only an old ledger with some accounts, which a moment's glance showed we were in a deplorable condition.

I went to one of the stores and bought a cheap columnar cash book and a new ledger. With the bill of sale from Dad Slaw and the other papers, I made up a fair inventory of the plant, entered all the notes to be paid, cash on hand, cash paid out, and in a few hours I had a fairly good trial balance to start with. Outside of notes payable, there were no accounts. Of accounts receivable there were none, as I had nothing to go by, and as the paper had been run three weeks without any checking up, and no jobwork billed for or paid, it looked as though I had a lot of bookkeeping ahead of me.

Going into all these things, and giving them the right amount of thought, kept me busy until six o'clock, when Grace and Donald started to go. It came to me that this made the third week in which they had had no salary, so I paid them. I had made no agreement with them as to wages, so all I could do was to find out what Louis had paid them. Donald was supposed to get \$21 a week, and Grace \$17.50, making a total of \$38.50 a week. It seemed about right to me, so I gave Donald a check for \$63 and Grace one for \$52.50. They looked at their checks and thanked me. After they went out, I began to wonder at the manner in which they thanked me. Could it be a new thing for them to get real money for their wages? Sometimes I had waited for my pay from Mr. Robinson, but Mr. Newman had always paid in cash promptly each week. I meant to get the cash to pay Donald and Grace, but had forgotten it and could only pay by check. Perhaps they didn't like the check. I had heard of publishers giving their employees checks without the money in the bank, but my people had no need to fear on this score, as the money was there. I balanced my bank account and found I had \$404.50 left, and besides I had some money in my pocket. Then, too, I was to get the income of the paper for three weeks and soon the month would be up. Then I could collect for the advertising, and my bank balance would be back again, with enough to meet all my obligations and a little surplus. I had forgotten about the money taken in on subscriptions, and found about \$10 in a cash box. I noticed there were ten subscriptions, but four subscribers had ordered the paper stopped. That was not very good, but I knew that when it was realized just what kind of paper I was going to get out, and my editorial setting forth my ideas appeared, those who had canceled their subscriptions would come back, and with them many new ones.

With my editorial in mind all day Sunday I forgot to go to church. This I later discovered was a very sad mistake on my part, as it really placed me in a wrong light in the community. The town was divided among those who went to

church and those who did not, though it did not make any difference which church, so long as one went to church at least once a week. The young folks were also divided as to those who went to one or the other of the young people's societies which met before the evening service. Not the young men so much as the young women. The class distinction was very closely marked. My non-attendance put me in the class of — well, it would be hard to explain it. Anyway, I was immediately known as a non-churchgoer, despite the fact that I went to church the first Sunday I spent in Hutchinson. I was only a visitor then, and was not on trial. Now I had come among them, and was to be accepted according to my actions. It is wonderful what a number of small errors one can make without even knowing it.

Monday was a good day to visit the various merchants of the town and get acquainted. The days I had spent in Hutchinson had been so busy I had had very little time to meet the business men, to say nothing of the general public. On Sunday I made the acquaintance of several at the hotel where I took up my residence, but they were not persons influential in the town.

First, there was the bank, next door, and I went to call on the cashier. After a few minutes' talk with him, I went across the street to the leading general merchandise store. This store was owned by two partners, one of German descent, the other a Welshman. The German did all the talking, with ever a watchful eye on customers coming in. The Welshman said little, but puttered around the store, coming back every once in a while to listen. The name of the concern was Gottlieb & Co., but it went under the name of "The Big Store." It was divided into two departments, or two stores. One side was a hardware store and carried supplies of all kinds along that line, while on the other side were dry goods, shoes, groceries, men's furnishings, and so on. While everything was in a general muddle, I noticed that a fair line of goods were carried. To give what Gottlieb said would be impossible. All I can remember is words, words, and advice; that they really spent too much in advertising, and anyway every one in town knew them, as well as the farmers; that advertising did not bring them business, but of course the paper had to be supported and they would do their share. But two papers were too much, and the *Reporter* had been in town a long time, and Mr. Wicks, the editor, was an old customer. But even so, they would continue to give an advertisement, if only a small one, and they hoped I would get out a good paper and give them a nice writeup once in a while when they got in some new goods.

The next place was a small millinery store, run by an unmarried woman. Several hats were on display, and the milliner and her assistant were busy in a small room back of the store. She was very glad to see me, and glad to know that a young man had taken over the *Herald*, as young men were so much more progressive. She said the millinery business was not very good, as too many of those who should patronize her went to the next town for hats, or waited and went once a year to Clayton for a late style, though she had just as good herself. But next week she expected a trimmer from the wholesale house in Clayton to come up for a month or two, and she hoped I would say something nice about the new trimmer, so that the women in Hutchinson would know they could get the very latest hats from her. She was to have a grand opening soon, and hoped I would come and look it over and give it a good writeup. The other editors had refused to do this unless she had some cards printed and inserted an advertisement in the paper, but she knew that sending out the cards was a waste of money. It had cost her \$8 for the cards and \$2.50 for the advertisement, and then Louis had given her only a few lines, and Mr. Wicks never said a word, because she had the cards printed by Louis, giving him only the adver-

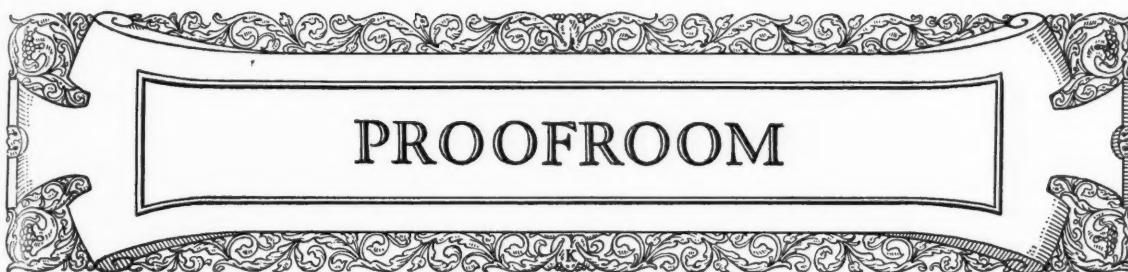
tisement. I was an enterprising young man, ready to build up Hutchinson, and keep the people from going to Clayton to buy, so she knew I would not care if this time she gave the cards and advertisements to Wicks, as he would not mention her opening if she did not. I finally escaped, promising almost everything to get away, but not without her most profuse thanks.

My ideas as to merchants and business men received a shock. And these were the men whom I hoped to do business with, to say nothing of the lawyer who did not pay if he could get out of it! Their story was about the same as that told by Gottlieb. Of course they would all advertise a little, but all wanted to be sure I would say something nice some time about them, and boost the town, and keep people from buying in Clayton, or Madison, or some other place.

Tuesday I got down to work on my editorial, but the spirit of the thing had gone. The vision of those merchants obtruded, all wanting something, ready to give only as little as possible, and all believing that advertising was merely a donation to keep the paper alive. It was not the editorial I had planned on, but when it was finished it made five typewritten pages. It was the first piece of copy to go on the hook. Usually Grace did not start setting the paper until Wednesday, when the first batch of country correspondence came in. Tuesday she spent gathering local items and writing them up, and by noon Wednesday she started the machine, keeping at it until Friday noon. Other copy was on top of the editorial before she began, and I also wrote up some country news gathered from exchanges, and gave her some matter to set for some of the advertisements that I decided to change. Thus passed Wednesday and Thursday. Then came Friday, press day.

Going down to work Friday morning, I noticed that there seemed to be some excitement. A large crowd had gathered in front of the undertaking place. Donald soon informed me of the cause of the excitement. There had been an automobile accident, and two people from Clayton were killed near the town. I found a wire on my desk from the paper at Clayton asking me to send two hundred words about the accident, and with the reporter's instinct alive I started out. I got all the information I could and wired the two hundred words to Clayton, and then started to write the story for the *Herald*. I told Donald to keep two columns on the front page open, and as I wrote Grace took the copy and set it up. It was four o'clock before we were ready to close the form and go to press. We had only two pages printed, which meant four more were to be done. The front and back pages were ready with the story and advertisements and other matters, and we started the press. I had to feed it, while Grace and Donald set up more type, made over the other two pages and got them ready. It was six o'clock before they were ready, and we went to supper. In a few hours we got off the other two pages, and folded and wrapped the papers. When enough papers were ready for the local list we hustled them down to the postoffice, and then got the others out. I was dog-tired when we finished, after nine o'clock. Bidding Donald and Grace good-night, I took up one of the papers to look it over and gaze for the first time upon my own paper, gotten out under my own name. The first page story of the accident was a real journalistic piece of work and filled me with pride. The other pages were filled with good locals, church notices, one obituary, and a lot of nice country correspondence.

I reserved the editorial page for the last, and with eager eyes saw my name as publisher printed at the masthead. I then got ready to read my editorial. But it was not there! I looked down the column, turned over the pages, looked every place. My editorial, the dream of days, the result of sleepless nights, was not in the paper. In a daze I went to the copy hook, and there, just as I had hung them, were the five pages, the first copy on the hook, and the last!



BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

William Lycett, of Brooklyn, sending his "idea of books necessary in a proofroom," notes that the requirements vary according to the class of work handled, "my own work having all been done in a denominational printing house." His list: An unabridged dictionary; a Bible and a good Concordance; Postal Guide; Bullinger's Guide; World Almanac; a good book of quotations; "Who's Who" (English and American); encyclopedia and gazetteer; a biographical dictionary; Roget's "Thesaurus," or a good book of synonyms and antonyms; dictionaries of the foreign and classical languages; THE INLAND PRINTER; Teall's "Punctuation"; De Vinne's "Correct Composition," "and then some." Mr. Lycett says that "any proofroom equipped with these books will find them sufficient for all ordinary requirements." The last item, especially!

Mr. Lycett's kind (but unquoted) words for this department and its conductor are the more prized because he signs himself "Forty-five years a printer and proofreader."

An anonymous proofreader in Williamsport, Pennsylvania, asks whether "rise" or "raise" is correct in the sentence: "It gave him courage to interview his employer with a view to a rise of salary." "Raise" is the popular word. "Rise" is favored by the more discriminating, but it sounds awkward. "Advance in salary," or "increase," is a satisfactory sidestep.

G. G. Clark, of Weatherford, Oklahoma, comes to us for advice: "In setting up the college paper here, one girl states her pet peeve is that 'the rules for capitalization in journalism are not the same as taught in English.' Should this be so?"

"Is 'the sad news' correct?

"In setting 'Chamber of Commerce' of this city I use capitals, but on any other place lower-case. Is this correct?"

There are at least two opposing recognized styles of capitalization, the free style and the close style; and there are as many varying usages as there are writers and printers of too independent personality to submit graciously to any authority. If Mr. Clark can give the English department a clear statement of what his office style is, and the English students will draw up for him a similar statement of their own ideas, it should be easy to get together on a system.

The distinction between the local and "foreign" commerce chambers is proper enough. Some metropolitan newspapers still keep up the old custom of setting their own names in their own columns in capitals and small capitals. It is an idiosyncrasy, but an amiable and harmless one.

News that causes sadness is properly described as sad news.

F. P. Rich, printing instructor at the Tyler Street School, Quincy Vocational Center, Boston, has trouble something like Mr. Clark's. He sends a sheet used in his classes, on "Division of Words." The first two rules are starred, and the query is whether they are good rules or not. They rule against division of words of four letters, and against divisions placing

two-letter syllables at the end or beginning of a line. In spite of the fact that the academic teachers at Mr. Rich's school do not endorse them, they are good, sound rules, in conformity with the best printing usage — standard usage.

The division "ta-table," absolutely correct syllabication, is avoided by careful printers because the short syllable is unsightly. It is better to use it than to space a line badly, but it should be avoided wherever possible. Teachers who object to pupils being taught the difference between syllabication and good printing style ought logically to require their young charges to syllabify in writing their compositions. Rejection of the printers' rule, in the printing school, is just as silly as that.

George E. Rines, of Brooklyn, who contributed a list of proofroom reference books, writes:

"Since we started out, how great and various the changes! Wonder presses of all kinds, binders, typesetting machines, telephones, typewriters, labor-saving devices of all kinds have made the printing shop a new world. It is all very different, and there is a lot more of it — but I honestly think that the personnel of the old-time printery would compare very favorably with that of its modern successor."

What say you to that, printers and proofreaders, young and old — and of both sexes? Please notice one thing specially about Mr. Rines's letter: how it catches, in a few words, the poetry that is in the printing business.

"Query," in Hamilton, Ontario, asks: "Will you be good enough to give an expression of opinion as to the proper use of the 'short and' symbol? For several years back I have noticed that sign writers have been using it indiscriminately. Some ten years have elapsed since I worked at the printing business, but those of us who considered ourselves good printers up to that period would scorn to use the 'short and' unless it was in a firm name, such as 'Smith & Brown,' or 'Jenkins & Co.' Some printers would use it to describe 'dry goods, groceries, &c., &c.' I also notice that some printers of distinction are now using it in their display stuff. Perhaps the reason is found in the modern desire for speed, causing a demand for the ugly looking occupants of the far corner of the type case."

Ampersand, equivalent to "and per se and," used to be printed regularly with the alphabet in children's primers. In England it is sometimes called "ampussyand." The form "&c" can be ruled out at the start; it is a distortion of "etc." standing for the Latin "etcetera." The University of Chicago "Manual of Style" distinguishes between technical matter and text matter for use of the sign "&" and the spelled "and"; also, the abbreviation "Co." and the full word "Company." George B. Ives, in "Text, Type, and Style," endorses use of the symbol only in quoted matter and "in the established names of firms or corporations." Mr. De Vinne ("Practice of Typography") says: "The ampersand is proper for the exact rendering of the signature or the authorized business name of a firm or corporation. . . . The

ampersand is occasionally found in the leading line of display in the title pages of fine English books, but this use is rare in America. Why '&' should be forbidden in the text and allowed in the title page has never been explained." In a footnote Mr. De Vinne remarks on the ruling in some book-printing houses that "and" and "company" shall be spelled out in "a standard book," and notices the difficulty of deciding what is "standard."

Newspapers do some strange and horrible things to the language, in headlines. The best rule is to avoid ampersand whenever and wherever possible. In a job shop, the customer decides. In bookwork, it should be possible to keep the symbol out, except in special cases. Sometimes, as in reproducing antique styles, the symbol is really desirable. But it is much more apt to get in where it might better be spared than to be lost where it is needed.

Proofreaders love the hyphen. Here is an example of what its presence or absence can do. It is taken from a newspaper in a city where the fire whistle gives the signal if school sessions are called off on account of weather: "No school signals are blown at 7:30 for morning sessions of high schools." This, as it stands, can only mean that signals are not blown at 7:30. The only unambiguous way to convey the true meaning is this: "No-school signals are blown."

And here is an example of what the comma can do: "Joseph F. Carr, president of the league after reading the statement, declared," and so on. Of course there should be a comma after "league." Mr. Carr was president before as well as after reading the statement. Omission of one of the two commas that ought to flank a parenthetical group of words is bad.

The Exhibit of Misprints is in order. It isn't pleasant, but ought to be profitable. One way to learn how to do things right is to watch some one else doing them wrong. Let's go!

"Sir John Deering," by Jeffrey Farnol (Little, Brown): "Scarce was his blade free *than* Lord Sayle sprang." "Till,"

for "until" or "till." "Hush and fie" for "tush and fie." "Feäther," dialect for "father." In one place the diaeresis is lost, and the word becomes "feather." Three successive lines end:

. is a man, Herminia. Perhaps
. mould and master you. Perhaps
. wondering, woman's eyes. Perhaps

"Monsieur Jonquelle," by Melville Davisson Post (Appleton): Pages 62 and 63 transposed.

Modern usage of the comma is illogical and makes confusion; especially the trick of dropping the comma at the end of a parenthesis. In "The Man from Painted Post," by Joseph B. Ames, is this example: "At home, from childhood in the saddle, she could have given points . . ." One comma too many, or one too few.

Boston *Herald*, in an editorial: "The series of articles now completed have made lively reading." Headline of editorial in New York *Times*: "Aborigine and Immigrant." *Literary Digest*: "Similar emphatic endorsement of the words of Woodrow Wilson are found . . ." Poem by Amy Lowell in the *Dial*: "There is no room for two between either wall." It's tough for the poets, the fact that the singular noun ends in "s" and the singular verb without it, while the plural reverses the arrangement and retains the last-letter discrepancy.

And it's tough for conductors of proofroom departments, having to point out flaws, even when the purpose is remedial. For who knows what some one is going to find in these very pages, any old month? Watch as you will, the devilish little misprints will creep in! But the more careful the watching, the fewer the unpleasant invasions; and proof piles up that these are careless days in many print shops.

The Whig platform of 1852 had a clause saying that "In laying such duties sound policy requires protection from fraud by specific duties, when practicable." Without a comma after "fraud," the sentence is Democratic, not Whig at all, if you get what we mean. What was meant was "protection by specific duties"; what was named was "fraud by specific duties."

Why Are Words "Troublesome"?

BY EDWARD N. TEALL



HE title-page description of W. L. Mason's interesting and helpful book, "Troublesome Words and How to Use Them," published by George Sully & Co., New York, is "Not a dictionary, not a spelling book, but a handy desk companion." The book is made for "the busy man and woman, the stenographer, the teacher and the student," but it is also the sort of thing the printer needs and the proofreader delights in. Proofreaders work with words all their working hours, and play with them in off time. Many a writer with a smug opinion of his own ability to "sling language" would be amazed if he could hear the proofroom comment on his best efforts; and if he were one truly worthy to be serving the public with his typewriter, he would acquire many an enlightening and constructively helpful suggestion. For proofreaders of "class" know much about the proper use of words!

The amazing thing about Mr. Mason's book is that its index shows more than six thousand words listed or treated in its text. Six thousand troublesome words—no wonder it's hard to write well and to make the printed page clean!

Everybody has his own little collection of troublesome words, words that may not bother other folks but never will work quite right for him. I myself remember one that has

bothered me since the summer of 1898. How can the time be fixed so particularly? Well, this is the way of it: In the summer of 1898, having graduated (or been graduated, as Mr. Mason insists we should say) from high school, I was getting ready to enter Princeton in the fall. I spent the days working in a real estate office, and three evenings a week I went to read to an old gentleman whose eyes were worn out. I read right straight through one of those world's best literature affairs of a dozen or a score or so nice fat volumes.

The old gentleman sometimes found occasion to correct my pronunciation of words. It was a surprise to me to be told that "ratiocination" was not "rat-i-o" but "ratio-cination." (By the way, Mr. Mason tells his readers not to put a *rat* in "ratiocination," but to pronounce it *rash-i-os-in-a'-shun*, yet he divides it "ra-ti-oc-i-na-tion.") The *sh* sound can be given the *ti*, we should say, only if *tio* is made one syllable; and should not the *c* group with the following *i*? If Mr. Mason's pronunciation is correct, the proper division would be *ra-tio-ci-na-tion*.)

Well, as I was about to say when I interrupted myself, the word "interlocutor" came up for discussion. Now, through all these intervening years, which have seen me through the university and a long course in the school of hard knocks, that word has always been troublesome to me. I remember

being corrected on it; but I do not remember whether I said *inter-loc-utor* and got corrected to *interlo-cu-tor*, or the other way round. And—here's the point—Mr. Mason, with all his lineup of six—count 'em—six thousand trouble makers, does not tell me which I ought to say.

Some other fellow wanting to know whether to say *adver-tise-ment* or *ad-ver-tisement* will be stuck the same way. And that doesn't prove anything against Mr. Mason's book, and nobody wants to prove anything against it. But it does show how nearly impossible it is to make a language book perfect.

Some months back, since or ago—Mr. Mason does not direct us to discrimination here—a remark in the Proofroom department about division of words without regard to syllabification was challenged. Mr. Mason backs us up with a paragraph in which he speaks of the carelessness of sign writers in this important respect. He tells of a signboard in which *slopes* was divided into *slo* and *pes*; another in which *stage* was split between the *a* and the *g*, and a third with *stereo* at the end of one line and *pticon* at the beginning of the next.

That these free and easy divisions are not monopolized by the sign painters is proved by two newspaper clippings on my desk. One divides the name *Charles* into *Charl-* and *es*; the other breaks *athletes* into *athle-* and *tes*. Mr. Mason gives the simple rules for division. May he be more fortunate than others have been in gaining attention for them!

Let's skim, and see what we can pick up here and there. First, "Another class of words sometimes found perplexing to spell correctly are those which end in *y*, preceded by a consonant, like *lily*." No, sir; the perplexing *class* of words is those which!

Mr. Mason tells us to write *O. K.'d* and *O. K.'s*, "never *O-keh'd* or *O-kays*." The initials and the apostrophe are clumsy; our own trick is to make a clean word of it, and write *okays* and *okayed*.

Mr. Mason enters *aborigines* in his list of "words commonly misspelled," but he does not warn against the abomination often seen of *aborigine* for the singular. He tells the ladies to pronounce *brassiere bra-zeer!* and that won't help them to get by with stories of sojourns in gay Paree! He also tells them to say *de-col-le-te*, and we are quite sure that no Frenchman would (so to speak) break the neck of an innocent word like that. Is not *de-colle-te* correct, three syllables?

Memories of Old Man Greenhut come up with the adjuration not to pronounce *ribald* with *rye* in it. Probably there are people who need to be reminded that a rhinoceros has nothing to do with *serious*, and certainly there are many who might pronounce *schism* as *shizzum* or *skizzum* if they were not warned against the deceptiveness of appearances.

Mr. Mason has a sense of humor, and lightens the task of imparting information with an occasional quip. For example, this entry: "Supple—Say *sup*, not *soup*. There is no 'soup' in *supple*." And yet there are old-timers in the hinterlands who will tell you that suppleness can be acquired by use of angleworm soup. (This comment is of course humorous in intention, not solemnly critical.)

One group in Mr. Mason's classification of words consists of examples of words often confused. The reader is warned not to confuse *abdominal* with *abominable*, though there are occasions when such confusion might easily occur; *allegory* with *alligator* (in other words don't, as they used to say, "deny the allegation and defy the alligator"); *auger* with *augur*, *camisole* with *casserole*, *cereal* with *serial*, *facet* with *faucet*, *nave* with *nave*, *missal* with *missile*.

There has been no intention of picking Mr. Mason's book to pieces. There never has been, and probably never can be, a perfect language book. If there ever is one, it will be proof that language has become mechanical, and human nature all routine. Robots might have a language mathematically exact,

but men and women made of flesh and blood—and mind and soul in varying degrees—never can.

There will always be problems of language, difficulties in spelling and pronouncing, questions of discrimination in choice of words, tests of exactness in expression, vocal or written. There will always be troublesome words. Boys and girls will need instruction in the use of their native language. Speech, writing and print will be open to criticism, and the conflict of authorities will continue.

There will always be an attempt to standardize usage, and it will always fail—fail gloriously, because language is alive and will not submit to the straitjacket. The artist in words will continue to discover new possibilities in their combination—and some of these will be beautiful, graceful, strong, rich contributions to the common treasury, and some will be merely freakish, uselessly ingenious, not fit for preservation. And the multitude of plain folks will go on getting new words out of new experience, recording history in slang, developing and discarding what might almost be called whole new languages.

What is important is that there should be careful cultivation of the sense of language. Grammar should be made not repulsive but attractive. Without scorning the strong native expressions, the homely idioms of familiar conversation, we must cherish the traditions of good speech, we must guard the language of literature, we must insist on quality in the books we save in our libraries, in the speeches made in our legislatures, in the laws that go into our statute books. This quality is not always beauty, not always rugged strength, not always eloquence. Accurate expression comes first; then the graces, as they may be called for.

You don't have to teach a dog to bark, a rooster to crow, a canary to sing. And perhaps if children were not taught how to use the language, they would grow up able to communicate with their kind satisfactorily. But their speech would steadily revert, no doubt, to the primitive; and perhaps in time we should get back to grunts and gestures, with all the art lost.

Civilization does not maintain itself without a struggle. Language is a gage of civilization. That is why it is in a sense more important that we should have language books than that the language books should be impervious to criticism. The fact that they are made and read is hopeful. That there is a constant market for them discounts much of the pessimistic misgiving into which it is easy to fall on hearing graceless, weak talk or reading artless, ambiguous, feeble print.

Not the least attractive part of the proofreader's often wearisome work is the certainty that he is always, in his small way, contributing to the rightness of things. Authors and publishers ought to enlarge his opportunity, so that the public might have still more cause to rise up and call him blessed.

CUTTING STRING OR RIBBON TO SMALL SIZES

Sometimes it is necessary to cut a ball of string or a roll of ribbon into a large number of pieces all of the same length. For example, a large quantity of strings for tags may be needed, or many short-length ribbons for a piece of fancy work.

Here is an easy and rapid method for cutting of this kind: Say that one hundred pieces of string, each piece twelve inches long, are required. First cut a sheet of heavy cardboard to six inches wide, and to any length. Then wrap the string around the six-inch way of the cardboard, making one hundred complete turns. Insert the blade of a sharp penknife under the string at one edge of the cardboard, and cut all the string at this edge. The result will be one hundred pieces of string, each one twelve inches long. Ribbon is cut in the same manner, of course. The material may be cut in quantity for any length desired by wrapping it around a card that is half the size of the length wanted, and by cutting windings only at one edge of the card.—*Robert F. Salade, in The British Printer.*

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

AFTER more than forty years' service for Hutton & Co., Manchester, E. Glover has retired from the management of the general printing department.

THE *Northern Whig*, published at Belfast, became a hundred years old in January, and celebrated the occasion with a twenty-four-page issue.

THE Scottish Typographical Association, which will hold its next annual conference at Glasgow, commencing June 16, will be given a civic reception.

THE *Printers' Register* (London) speaks of Henry Lewis Bullen's tour of Europe, and adds: "Mr. Bullen on the 29th of January paid us a very pleasant visit for a chat on printers and printing."

THE *Daily Herald*, England's noted labor newspaper, "being now the organ of the Government," a writer in the *Outlook* says "it will no longer do to lift eyebrows at it. It will ascend to the position occupied by the *Times* for some generations, excluding one or two brief interludes, as a demigod of his majesty's Government."

AT a recent monthly lunch of the Stationers' Company, London, our Henry Lewis Bullen was an invited guest. In supporting a motion of thanks to the principal speaker at the lunch, R. A. Austen-Leigh, he took occasion to make a felicitous speech, honoring British printing and printers.

HULTON & CO., Manchester, have in their office a one-armed linotype operator, in the person of J. Cawthorne, who had one arm shattered in the war and has had a special appliance of his own designing made, by which he is able to manipulate the keyboard in such a manner as to compete favorably with fellow operators.

THE secretary of the Clarendon Press, of Oxford, stated recently that this year will probably see the finish of the monumental "New English Dictionary," which was begun in 1857. Three sections are still to be completed. But a supplementary volume will be necessary, because of the host of new words which have come into existence since the earlier volumes were printed.

JOSEPH WILKINSON, now aged seventy-five, has a record of fifty years' service on the Leeds *Mercury*. On the occasion of being presented a check by the management and an easy chair and pipe by his fellow employees, W. L. Andrews, the editor, spoke of the value of the "old hands" in a newspaper office. He said they were not always remembered as they should be when reorganization was afoot and there was clamor for "new blood."

AN AGREEMENT between the London Master Printers' Association and the London Society of Compositors, recently signed, authorized periodical offices in London to adopt piecework as far as weekly periodical production is concerned, except on display work, for linotype, intertype, monotype, typograph and victorline machines. The agreement affects about forty-

five London printing concerns. A vote on it was taken by the London Society of Compositors, 7,246 members voting for it and 1,757 against it. GERMANY

THE Berlin Typographic Association recently celebrated its forty-fourth year of existence and at the same time gave honor to Gustav Konitzer, who for twenty-five years has been its president.

THE oldest agricultural journal of East Prussia, started in 1824 as the *Landwirtschaftliche Mitteilungen für Litauen*, but in 1832 changed to *Georgine*, celebrated its centenary with a special issue recently.

BECAUSE of a reduction in freight charges, a reduction in the price of news-print paper was recently announced. It is quoted now at 28 gold marks per 100 kilograms for flat paper and 27 gold marks for paper in rolls.

THE German Book Publishers' Association has adopted gold mark prices, and consequently has discontinued the special index figures by which prices were multiplied to get at values in paper marks. Gold marks are now translated into paper marks according to the quotations on the Bourse.

NOW that the new standard paper sizes seem to be firmly established in Germany, a demand is being expressed by interested associations that scientific and technical periodicals change their size to accord with the new formats as quickly as may be possible. The only trouble anticipated is with electros, which some may wish to use till they wear out.

THE "Almanach de Gotha" has ceased publication. This famous record of folks born in the purple and of those who have inherited or achieved nobility has been published annually for 160 years. The Almanach for 1923 was issued as usual by Justice Perthes at Gotha, and, as always, in French, once more universal in court circles than it is now. The suspension of publication is due, of course, to financial difficulties. In 1808 Napoleon interfered with its publication, claiming it was full of errors — because it did not take due recognition of the changes Napoleon made at that time in Germany. He suppressed the first edition of that year and had a second one prepared in Paris. He had no pedigree of his own, so no pedigrees appeared in this edition. The few copies of the first edition which escaped destruction are now valued at their weight in gold.

FRANCE

THE death of Mr. Berivier, formerly editor of the *Figaro* and of *Gil Blas*, is announced. He attained the age of ninety-six.

ARTHUR MEYER, the doyen of Paris journalism and for fifty years one of the leading personalities in Parisian life, died recently.

JOHN HARPER, member of the old publishing house of Harper & Brothers, New York city, died at Le Visinet, on February 28, aged sixty-eight. He was a grandson of John Harper, who founded the house in 1817. After graduating from Columbia University he became identified with its business.

IT COSTS 582,500 francs annually to print 6,500 copies of the *Bulletin Municipal Officiel* (Official Bulletin of the City of Paris). There are but 550 paying subscribers; all other copies are delivered gratis.

THE linotype compositors of Paris, after taking a referendum vote on the matter, have made a demand for an increase in pay of 4 francs a day for day work and 5 francs for night work.

ITALY

AT THE First International Exhibition of Decorative Art, held in the Monza Palace at Milan, a diploma was awarded to the Morland Press, of London, for the excellence of its exhibits. It is stated that British printing and posters have aroused great interest and admiration in Italy.

SWEDEN

THE *Nordisk Boktryckare Konst*, this country's leading printing and publishing trades journal, published at Stockholm, is now in its twenty-fifth year. The publishers are Hugo & Carl Lagerstrom, who are also its editors. It is handsomely printed on a fine coated paper, with wide margins.

BELGIUM

THE art of printing music from type was first practiced in this country in 1539, by one Simon Cock, a printer at Antwerp.

ON FEBRUARY 10 an exhibition of original Belgian gravures was opened in the Musée du Livre at Brussels.

SWITZERLAND

A HALF century of existence is now the record of *Gutenberg*, the organ of the Swiss Federation of Printers.

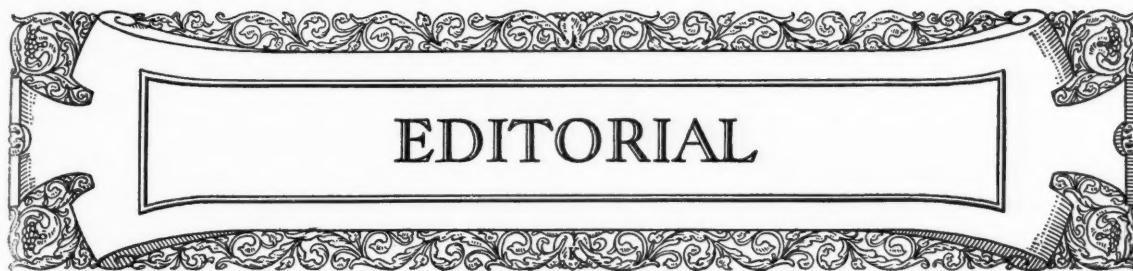
AUSTRALIA

THERE is a likelihood of paper mills being established at Port Stephens. Negotiations have been going on with American and Canadian paper manufacturers in behalf of this purpose and are said to have reached a favorable conclusion.

GROUND has been broken for a new edifice for the *Argus* and the *Australasian* of Melbourne. It will be erected in Elizabeth street, about a mile from the present location of these papers. It will include all recent improvements in newspaper building architecture. The new home is expected to be ready for occupancy early in 1926.

NORWAY

AN OLD book, dating from the thirteenth century, was recently discovered by the Norwegian Society for the Conservation of Historic Monuments. It was found during the restoration of a church in the little village of Hopperstad, and has been taken to the University of Christiania. It is made up of thin beach boards, covered with wax, and bound together at the back. The boards are slightly raised, to avoid sticking and to preserve the characters. The letters appear to have been traced on the wax with a fine needle. Some of the matter is supposed to have been written in recent times and some in the thirteenth century.



EDITORIAL

THE day of the "survival of the fittest" is still with us. Present-day business is a continual struggle in which only those who are constantly alert win out. The business executive who is ever on the watch to improve methods of production and to improve the service rendered by his organization, forges ahead while his less watchful competitors wonder how he does it. The worker who strives steadily to increase his ability and his efficiency grows into greater responsibilities and remuneration, outdistancing his fellow workers, who wonder why he is so favored. With present competition in business so exceedingly keen constant watchfulness is demanded, and it is more than ever essential that each one of us look carefully to keeping ourselves fit. The executive must keep himself and the equipment and personnel of his plant keyed up; the worker must see to it that his personal ability and knowledge keep on improving. Only the fit will survive.

What the Buyer of Printing Expects From the Printer

Not long ago we had the opportunity to meet the purchasing agent for one of the large corporations, a man who controls the buying of large quantities of printed matter as well as other commodities. We put the question, "What service do you expect from the printer who produces your work, or from the printer's salesman who calls upon you?" We have put the same question to other buyers of printing and there is a great similarity in the answers. The answers are illuminating. We had expected that price would predominate, but were pleasantly disappointed. All else being equal, price does, of course, constitute a big factor, but not the greatest.

As this particular purchasing agent stated, "The principal thing we expect is that the printer take an actual interest in our work, and that he consider our interests as well as his own. We prefer to favor the printer or salesman who shows that he is looking out for our welfare, who studies our requirements and sees that each job is suitable to the purpose for which it is produced; who keeps us advised of changes in the market and tips us off when he has the opportunity to purchase a lot of paper that will mean a saving to us; who offers suggestions that will help us keep down our expenditures."

In short, after conversing with this particular purchasing agent and summing up his statements with those that had been made to us by other buyers of printing, we were convinced that the printer who has a definite service to offer the customer, who plays the game squarely and considers the welfare of the customer, is the one who will win out in the long run and will be free from the bugaboo of price competition.

A Clinic on Printed Matter

It is rather encouraging to know that one of our large public associations has taken sufficient interest in the improvement of printed matter to devote a large part of the time at one of its meetings to a clinic at which the printed matter issued by the various local branches was subjected to a critical review. Evart G. Routzahn, associate director of the Department of Surveys and Exhibits, Russell Sage Foundation, wrote us recently that "After testing various methods of interesting social agencies in better printing we devised the 'clinic' idea. This has been tried out several times in connection with the annual meetings of the American Public Health Association and the National Conference on Social Work."

Mr. Routzahn enclosed a reprint from the January issue of the *American Journal of Public Health*, which sets forth the proceedings at the clinic held at the first session of the Health Education and Publicity Section of the association at Boston last October. A large number of samples of literature had been secured from national, state and local health agencies. Two experts were invited to dissect and discuss the various pieces of literature, Douglas C. McMurtrie, of the Condé Nast Press, taking up the typographical phase, and Charles E. Bellatty, of the Department of Advertising, Boston University, discussing the material from the standpoint of the subject matter, or the presentation of the message. Mr. McMurtrie opened the clinic by outlining a few general principles of the preparation of printed matter, then the samples were taken up one at a time and dissected, Mr. McMurtrie showing what should be done to improve the appearance and make the piece more effective, Mr. Bellatty then following by explaining how the matter could be worded to get the message over in a more positive manner.

It is safe to assume that as a result of this clinic we shall see an improvement in a great amount of the literature issued by these associations, which would add to the effectiveness of their work by gaining wider attention to the messages conveyed in their printed matter. It would be well if other public associations, social or otherwise, should give more thought to this phase of their work.

Will the Good Old Days Return?

How often we refer to the days "when knighthood was in flower," and then meditate with a sigh, "them days are gone forever"! How often we talk about the good old days when employer and employee worked together on common ground, each for the other, and likewise think with a sigh, "them days are gone forever"! "Those were the good old days, let me tell you, but they are gone, never

to return." Then a ray of sunlight creeps in and we are forced to realize that it is not such a bad old world after all.

That was exactly our feeling when we received a letter recently, addressed to one of our department editors by one of our regular readers. We pass over the good things he had to say about this magazine — they are gratifying to us and we appreciate knowing that our efforts are meeting with the approval of our readers, but there are things that stand out above praise.

Our correspondent sent some specimens for an opinion regarding the typography. One of them he stated was produced under extreme rush conditions, every moment spent upon design being almost stolen. "The other was produced by my former employer and myself at my home. We are striving constantly to improve our typography, and our employer is endeavoring to gradually build up a better class of trade, which is very hard to do in —, as my former employer became financially embarrassed trying it and is now superintendent."

Then — and get the meaning behind these words: "Under these conditions we are striving to mix a large amount of love of craftsmanship and an honest endeavor to help our employer gradually build an institution which we hope will, in the future, do some of the finest typography in the country and also show a balance on the right side of the ledger."

We could not help but reflect that there is still hope for the patient, that this old world has not yet wholly gone to the dogs, and that there is some hope that the spirit of "the good old days" may yet return, in part at least. But how much more rapid the recovery would be if we had several thousands more who were striving to mix a love of craftsmanship with an honest desire to help their employers build up institutions that would produce some of the finest typography in the country, and at the same time show a balance on the right side of the ledger!

Printing Equipment in Public Schools Should Be Used for Instruction and Not for Production

During the past month we received an interesting communication from a teacher of printing in one of the public schools, setting forth in an enlightening manner the plans he is following and the results he is securing. Accompanying his letter were several very creditable specimens of work produced by the boys under his guidance. There was one statement in his letter, however, which brings out a point in connection with the teaching of printing in public schools that should receive attention. In apologizing for the finished appearance of the specimens of work, most of which were done on a proof press, he states: "The demand for production for the school keeps our two presses constantly busy. It is only between runs that students have an opportunity to put on jobs and run just a few impressions to see the results of their labors in composing the work."

The fact that the printing equipment in many of the public schools is used for producing printed matter for the use of the schools has been commented upon before in these columns. Ordinarily it is not a very serious matter, so far as the majority of printers are concerned, as most of the printed matter so produced is of a character that would not be sent to a regular printing office, or, rather,

would not be produced if it were necessary to send it out to a commercial plant. Considerable of it, however, does legitimately belong in the commercial plants, and the classes in public schools should not be commercialized to the extent that the time supposed to be given to instruction and training is spent on work on which production is a factor.

When the school equipment is used to the extent mentioned in the statement we have quoted the instructor is under an extremely heavy handicap. He can not divide his attention between watching production and instructing the students. One or the other is bound to suffer, and in nine cases out of ten it is not the production.

We have frequently stated our belief that the classes in printing in the public schools have a place in our educational system, and, if properly conducted, are a good thing, not only for the pupils but for the industry as well. The classes, though, should be confined to the purpose for which they are established — for the instruction and training of the pupils as part of the routine of the school. They should not be commercialized by being forced to produce work that properly belongs in a regular printing plant.

A Message of Importance Regarding Mailing Lists

Our Chicago postmaster, Arthur C. Lueder, has provided us with some excellent editorial material in the form of a circular letter recently sent over his signature to the business institutions of the city. The same message undoubtedly applies to all parts of the country, and is one that should receive the careful consideration of all connected with the production and distribution of direct advertising literature. It follows:

John Howie Wright, editor of *Postage Magazine*, New York, in addressing the Direct Mail Advertising Exposition at the La Salle Hotel in Chicago recently under the auspices of the Advertising Council, had this to say: "The two biggest things in direct mail selling are the prospects — the mailing list — and the message to those prospects."

Mr. Wright said something that time. You may have an excellent mailing list and a good article to sell, but if your letter fails to make your prospect visualize the article and to arouse in him the desire to own it strong enough to make him part with his money, the result does not show in the cash box; then again, what will it profit a man who has the best article in the world for sale and sends out a letter with a kick in it that would fairly jolt the money out of the prospect's pocket if it does not reach him but finds its way into our official waste basket — the Nixie Section of the postoffice?

Ten, twenty, and sometimes even thirty, per cent of some mailings is destroyed or returned to sender marked "Unclaimed," "Not There," or "Moved, Left No Address." More than 600,000 removals were filed at this office during the past year and many thousands of people moved without notifying us of their new addresses. I wonder if you realize what this does to the ordinary mailing list. It has been said upon good authority that the average mailing list depreciates about forty per cent a year, and that seems to be a fair estimate.

In an effort to improve the service to you, I offer this suggestion: That upon every piece of mail you send out, unless it bears first-class postage, you print the words "Return Postage Guaranteed" under the return card. This will insure the return to you of any undeliverable matter and enable you to keep your mailing list up to date. There is no profit in addressing mail to graveyards, vacant lots, or towns that do not exist.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Develops Mr. St. John's Suggestion Concerning Engravers' Proofs

To the Editor: CHICAGO, ILLINOIS.

In the February number of THE INLAND PRINTER, Eugene St. John, writing under the heading, "Some Practical Hints on Presswork," gives valuable suggestions on halftone and process printing. In the course of his discussion, touching parenthetically upon the question of engravers' proofs, he says: "Engravers' proofs owe much of their good looks to the costly paper and inks used. By the way, why do advertising agencies, engravers and printers sell the job with proofs on high-grade paper, coated on one side, and then proceed to print it on cheap coated 'seconds'? Is this not a form of misrepresentation? Why shouldn't proofs be submitted on the paper to be used and printed with halftone ink instead of proving black?"

This is a live subject and it is well that interested printers should give it serious consideration. Let the printer specify to the engraver that he wants normal *proofs* of the engravings, not highly "doctored" reproductions that in effect have a strong tendency to misrepresent the job. Honest printers want to show their customers in proof what the work will look like when it is printed — not how it is possible to make it look under the present general practice, as explained by Mr. St. John and rightly complained of by the pressman.

With the time and material at his command it is apparent that no regular pressman can reproduce the effects achieved by skilled hand proofers, who are allowed unlimited time and expensive materials in producing one print that is far and away finer than it will appear on the less expensive stock which will be used on the job.

Wouldn't there be more money in it for the engraving houses if they would have the plate finishers put in the time making the printing surfaces of the plate more accurate and of the correct height than to pay a skilled proofer to cover up the defects of the plate in the engraver's proof that is to be shown to the printer's customer? There are inexpensive proofing machines on the market now that honestly show in proof what a printer's customer may expect from a plate. Mr. St. John voices a complaint which ought to be seconded by other printers and pressmen who come into contact with this problem.

R. O. VANDERCOOK.

Submits an Esthetic Questionnaire

To the Editor: ST. LOUIS, MISSOURI.

With your permission I want to address a questionnaire to your readers. (Edison will, no doubt, forgive me for entrenching on his prerogatives.)

The churches are realizing now more and more the value of advertising, especially in the newspapers. Often in their advertisements they make use of a cross, which is sometimes engraved and sometimes set up of rules. I have set several such myself — one just recently, which led me to wonder if

I did the job right. A problem of proportion came to my mind, namely: If the stem of a cross is of a certain length, how long should the cross-piece be, and at what distance from the top should it be placed? I want to find out the proportions inherent in a pleasing delineation of a cross.

Crosses are generally set up of three-point, six-point or twelve-point black-face rules. Naturally a large cross made of three-point rule does not look well, neither does a small cross made of twelve-point rule. The reverse order will be more pleasing. Assuming that we have arrived at the proper proportions for a cross made of six-point rule, one of three-point rule should be half as large and one of twelve-point rule should be twice as large. When we have arrived at the proportions when applied to rule-made crosses, the same law should apply to crosses which are drawn with a pen and zinc-etched. Now, taking six-point black-face rule, how long should the stem-piece and the cross-piece be? And where should the latter be located. (Do not let ease of justification enter into the determination of an answer.)

I should prefer that readers get at the problem unbiased by any crosses they have seen; that they attack it with a virgin mind. But, if they do consult pictures of crosses, I suggest that they study them carefully and determine if the pictures really meet their idea of what the proper proportions should be.

It is a problem in esthetics, and I am seeking a consensus of opinion about it. It has value for both study and practice, and I trust my questionnaire will be taken seriously. Every reader is invited to give an answer. If the replies warrant it I may present them in a special article on the subject. Answers should be addressed to me at 706½ Pine street, St. Louis, Missouri.

N. J. WERNER.

Outlines Courses Given by the Department of Printing Arts, Art Institute of Chicago

To the Editor: CHICAGO, ILLINOIS.

As a student of the department of printing arts of the Art School of the Art Institute of Chicago, I wish to express the gratitude of my fellow students and myself for the additional copies of the insert appearing in THE INLAND PRINTER for February, which you so kindly supplied us. We also appreciate the fact that through this publicity our school has been brought to the attention of the printing world. And as a printer, I should like to bring to the attention of craftsmen, and those who find pleasure and inspiration in fine printing, some facts about our department of printing arts, which I am sure will be of interest to them.

The department of printing arts is still in its infancy, having been organized in September, 1921, with E. F. Detterer as director, for the purpose of training designers for the printing and allied trades. The course of study covers a period of two years, in addition to a year in the lower school required of every student. In the lower school, or first year, the student is taught the fundamentals of design, drawing, lettering

and color. In the second year at the department of printing arts the course of study includes wood block design, cutting and printing, drawing from life with anatomy lectures, lectures and criticisms on pictorial compositions, lettering, typesetting, presswork, history of art and shop visits. The third year offers the student a choice of either the advertising design or book design work. The advertising design program includes drawing from life, printing design, typesetting and presswork, advertising design for posters, and magazine advertisements, and lettering. The book design course includes drawing from life, pictorial composition, lectures on composition, writing and illuminating, lettering, pen drawing, typesetting and presswork.

The mere outlining of the course gives but a faint notion of the ideals of craftsmanship which the student acquires. He becomes skilled, not only in designing attractive decorations, lettering and illustration, but he learns how to combine them with type, paper and ink, so that the whole project is a beautiful creation. Another source of inspiration and study to which the student has access is the collection of fine manuscripts in the possession of the Art Institute, and some of Mr. Detteler's collection, together with some originals and reproductions of the pages of the master printers and designers of the fifteenth and sixteenth centuries. From time to time the department receives specimens of craftsmanship from the Continent, giving us, for study, the modern point of view in the illustration and decoration of the printed page.

It was not until 1922 that the department acquired sufficient equipment, donated by printers and concerns of the allied trades, to do nearly all the work of typesetting and wood-block printing at the school. At present the type equipment is not nearly sufficient for the twenty-nine students. Here is a real opportunity for all craftsmen and those who struggle in the cause of better printing, to give practical help in building up an institution headed in the right direction. Just as soon as we get the type we need to set the beautiful pages, embellished with decoration and illustration, so much sooner can we hope to see them reproduced for your pleasure in Mr. Frazier's Specimen Review department, or, if the privilege is again granted us, in another insert. Not only will you be helping us in our experimental work, but you will be helping to produce the craftsmen who, in the future, will be doing some of the best work in America, and you will aid in establishing a source from which skilled craftsmen can be drawn. Mr. Detteler, I am sure, will welcome the coöperation of craftsmen's clubs and all individuals interested in the graphic arts.

WALTER HUXLEY.

School Helps to Solve Apprentice Problem

To the Editor: LANCASTER, PENNSYLVANIA.

The writer has been a reader of your magazine for many years, in fact from its beginning, and it is a pleasure to give reminiscences to the boys here in school and furnish copies of THE INLAND PRINTER of the past to compare with copies of today. The avowed purpose of creating interest among the craft by presenting facts concerning the art, thus inspiring its readers to greater efforts, has proved the wisdom of the founders of your journal, for today it has no peer in the service it renders to the printing and allied fraternities.

The New Era Training School is fostered and supported by the New Era Publishing Corporation and the Lancaster Press, of Lancaster, the former a newspaper plant, the latter a book and job plant. The students admitted for training purposes must have a high school education, and be physically sound, requirements which have proved their value. In our courses we insist upon thoroughness in spelling, syllabification, and arithmetic, English, punctuation and grammar, as well as etymology. We dwell on literature so that our boys will become readers, observers and constructive critics. You can readily appreciate how boys studying these literary fundamen-

tals are able to read intelligently the excellent articles which appear in your magazine. This class of instruction gives the boy power and initiative, and provides worth-while printers for the future of the "art preservative."

The study of the different type faces, whether foundry, linotype or monotype, brings out style, harmony, beauty, serviceability in a manner hardly conceivable by those who worked under the old "devil" system. Our boys are surrounded with the best obtainable literature of printing, and are urged to consult books on the subject and write a thesis of what they have read. We do not theorize at the expense of practice, but have the boys make their theory practical.

These courses were formulated by the writer, who had practical "devil" beginnings on an old Washington hand press and went through the different departments in the "pick up what you can" system. Afterwards he followed the profession of teaching, returning to the trade in the capacity of director, and knowing the weakness of former apprentice training, he has concluded that the teaching of the fundamentals, with a guiding hand, will help to solve the apprentice problem.

Again commenting on the great service we all derive from your excellent journal, I remain,

C. J. RHEN,
Director, *The New Era Training School*.

WHAT HELPS TO MAKE UP THE IDEAL NEWSPAPER?

"The first conclusion at which one arrives in the consideration of the ideal newspaper is that there is no such animal," says George F. Rinehart, publisher of the Covinan (Colo.) *Citizen*, writing for the *Washington Newspaper*, published by the University of Washington, Seattle.

"No newspaper can be ideal when it features the salacious scandal, the risque, the immoral in our imperfect life. The portrayal of crime in detail, the obsequious deference to beauty in the convict, the labored effort to bring out intimate facts that have no bearing on the crime — none of these are ideal and they all contribute to that certain psychology which leads to moral delinquency and crime. The country newspaper is singularly free from this morbid and unworthy attitude. It is, on the whole, admirably clean. It rarely invades the privacy of the individual or the sanctity of the home. The metropolitan press is growing more and more away from those high ideals of newspapering handed down as legacies from the distinguished gentlemen of old-school journalism.

"That the people are growing restless under this unremitting breach of ordinary decencies affected by metropolitan journalism is evident by the lack of confidence in its leadership and disregard for its teachings. It has become a common saying that the support of certain newspapers is no longer an asset but a liability, and that the defeat of a candidate is rendered almost a certainty when certain metropolitan papers that we all know espouse his cause. Sometimes the country press has been known to save a candidate from defeat when laboring under the handicap of metropolitan newspaper support. Though the emoluments of country editors are so meager as to be almost negligible, it is far better to draw down the smaller pittance and be independent and free than to share in the spoils of metropolitan journalism and write under dictation, insult the propertaries, and in general defy the ordinary amenities of life, by featuring those things that ought to be ignored and stressing to the utmost those things that contribute nothing to the uplift or betterment of the human race. Better a thousand times a country editor with ideals, lifting his community by sheer force of character to a better life, a higher moral plane, a richer experience, than to exploit divorces, revel in crime details, color news with propaganda, and in general assault those ideals of journalism that make a better individual life and a more harmonious community."



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Fleuron"

Throughout the world wherever good craftsmen are diligently applying themselves to improve their calling and to contribute something definitely superior in type designing, typography, good printing and bookmaking "The Fleuron" is received with enthusiasm. This British undertaking, which was launched a year ago by a group of craftsmen in London, functions as a forum where the master minds of our day and generation meet to consider in a scientific attitude the history, philosophy and development of type design, and to present their conclusions through this medium.

That "The Fleuron" has met with hearty support in the circle which includes the craftsmen who are doing fine things in Great Britain, Germany, France, Italy and North America may readily be assumed from the second number of this impressive "journal of typography," which is edited by Oliver Simon. In makeup and format No. 2 of "The Fleuron" follows the original number, which appeared early in 1923 and was reviewed at length in the July, 1923, number of THE INLAND PRINTER. Aside from the sheer physical beauty and charm of the nicely printed and bound volume which constitutes the second number of this erudite publication, it presents authoritative discussions based upon profound research of a number of personalities whose names are significant in the history of type designing; and the text includes expert "shop talk" which rivets the interests of typographers, type designers and printers who are desirous of capitalizing the best that can be garnered from the rich heritage of past centuries and intelligently adapt it to the uses of our time.

When some modern type designer, who knows his way along the old paths, fashions a font of maximum homogeneity—that is to say, a type in which the upper case, in spite of its much greater angularity and rigidity, accords with the greatest fellowship of color and form with the rounder and more vivacious lower-case—then we shall draw nearer to an ideal type, is the conclusion reached by Stanley Morison in his scholarly paper on "Toward an Ideal Type," one of the valuable features of the second number of "The Fleuron." On par with Mr. Morison's able exposition of the elements constituting an ideal type, is the very practical and lucid article on "The Planning of Printing," written by our illustrious fellow American, D. B. Updike. Here is a paper from the pen of Mr. Updike that not only has its appeal to the printer who specializes particularly in the fine quality of printing and bookmaking, but has a message of universal interest to master printers. Mr. Updike is eminently fitted to deal with this practical problem which the printer faces daily; he has the background of the history and practice of printing, and as his splendid article eloquently testifies, he is thoroughly alive to the *Zeitgeist*. (This colorful German word appears a number of times in the text of this book; it therefore finds its way into this review. *Zeitgeist* literally translated is *time ghost*, but it functions as a short-cut for the phrase "spirit of the time.")

Supplementing the articles by Messrs. Morison and Updike are excellent contributions by Julius Meier-Graefe, of Germany; Pierre Gusman, of France; Bernard H. Newdigate, Holbrook Jackson and Roger Ingpen, of England. There are a number of splendidly written book reviews and attractive inserts (called insets by the English) showing decorated papers and specimens of commercial work of English printers.

"The Fleuron," edited by Oliver Simon; bound in a board cover reinforced over the hinge with cloth; 124 pages. Printed at the Curwen Press, Plaistow, London, and published by "The Fleuron," St. Stephen's House, Westminster, London, England. Copies may be ordered through The Inland Printer Company.

"Bookbinding"

After a practical and thoroughly experienced bookbinder has undergone years of painstaking labor to write and compile a book that would serve as an invaluable aid to bookbinders, librarians, book printers, and also be useful to the apprentice in the bindery, the result may well be hailed with genuine welcome. The persistent demand voiced for years by men in large as well as in small binderies for just such a book finally induced John J. Pleger to undertake the task of supplying the manifest need in this field. His book, "Bookbinding," which has just been brought out, bids fair to become the standard text book on bookbinding in vocational and trade schools where this art is taught, and it will command a place for ready reference in binderies, large and small. The outstanding merit of Mr. Pleger's book is in its certain and complete practicability; and the simple, clear style in which it is written makes it readily understandable by the novice as well as by the experienced bookbinder. It tells just how to do the work—whether by hand or by machine—and makes every step in the operation thoroughly clear.

The author has undertaken the task of making the terminology of bookbinding universal. "The terms of bookbinding are sometimes technical, but at other times are local or accidental," we read in the preface. "To have terms of value it is necessary to make them universal, so that a science may be based upon them, and one man may profit by the experience of another. It may seem strange, yet nevertheless it is true, that terms are at variance in different localities, and there seems to be no harmonious plan of description."

This unscientific lack of uniformity in terminology among bookbinders has naturally led to some confusion, which makes the exchange of ideas among bookbinders difficult, if not impossible. This book sets down the terminology that has a stamp of authority and experience. Eighteen pages at the outset are devoted to bookbinding definitions alone, which clear the way for the elucidation of the intricate steps in the operation of binding a book.

While striving to bring out a work that is comprehensive—to cover every phase and manner of bookbinding—the author has withal been concise in the treatment of this subject. The small bindery as well as the large one will find this book

exceedingly useful in helping to solve problems that puzzle the most skilful and resourceful bookbinder. Two hundred and eighty-five illustrations, including halftones and zincs, have been used to supplement the text in making clear to the reader the various detail operations.

A full treatment of the following general subjects is included: Blank, edition and job forwarding; loose-leaf binders; pamphlet binding; finishing; hand tooling; stamping; embossing; gilt edging; goffered edging; marbling; the care of books; some inconsistencies in bookbinding, etc.

"Bookbinding," by John J. Pleger, is a revised edition of "Bookbinding and Its Auxiliary Branches," which originally appeared in three volumes; 425 pages; cloth. Published by The Inland Printer Company.

"Linotype Compendium"

A useful little book of sixty-five pages made up of helpful hints to linotype operators and machinists has been received. A considerable portion of the text embodied in the book has been lifted from the Machine Composition department of THE INLAND PRINTER and from other sources. The material has been well selected and thus a goodly portion of information is put at the fingertips of machine operators who have access to the book, which is published by the Lino. Publishing Company, Owensboro, Kentucky.

Three Especially Interesting Books From Norman T. A. Munder

It is always a pleasure to examine printed products from the establishment of Norman T. A. Munder, of Baltimore. One never fails to be impressed by the fact that this eminent printer not only knows his business or profession but is a master of the technique of keeping it squarely before the section of the public which he particularly wishes to reach and serve. While to the mind of many interested people the name Munder is synonymous with de luxe printing, especially high-grade color processwork, the three books at hand indicate that the name today likewise spells leadership in that great field of creative printing which comes under the category of direct mail advertising or printed salesmanship.

The books in question are very interesting specimens of printed salesmanship. The first of the trio, "Direct-by-Mail Advertising," contains the text of six addresses delivered at a meeting of the Advertising Club of Baltimore on October 3, 1923. Mr. Munder's address, entitled "Appearances," gives the reader an indication of the versatility of this celebrated printer. Many paragraphs of his talk are epigrams, to wit:

Good printing pictures success, good judgment, good merchandise. . . . Poor printing is an extravagant waste and *then some*.

If you receive a finely gotten up piece of printed salesmanship, you know there's a message there well worth while. It means a good thing finely presented.

Good printing means one thing — the advertiser's real recognition of his own message and goods. Direct mail advertising can be a reflection or a reflection according to its general appearance.

Good printers — mind you, good ones — are scarce, but are to be sought after. They are becoming all the more popular today, which means that success follows in the wake of this better advertising. It is significant to learn that during the past twelve months of unfavorable times in the printing business the better printers have been the busier printers.

This handsome book of sixty-two pages is printed on an eighty-pound antique finished book paper and is neatly bound in brown board cover with a cloth hinge.

"Printed Salesmanship and the Personality of Printing Ink" is a fine little book, giving Mr. Munder's ideas on the necessity of keeping the quality of printed matter in harmony with the quality of the commodity it represents.

"Munder's Reproductions of Etchings" is a beautifully printed catalogue showing reproductions of costly etchings

made at this famous printing house. Eighteen halftone reproductions of etchings are used in the catalogue and a description of the process of reproduction on hand-made Japanese silk vellums is given. From a critical examination of publications emanating from this establishment, one not only readily comes to understand the reason for the popularity and great expansion of this printing house, but is impressed with the many-sidedness of that outstanding printer, Norman T. A. Munder.

"Letters to a Printer's Devil"

On occasions when we have talked to apprentices in printing establishments we have tried to sound out the coming generation of printers on the special feature or department of this journal that particularly appealed to them. The answer which typifies pretty well the general reaction of apprentices is the statement made last fall by an intelligent youngster who had had about two years of experience in an eastern print shop: "After the boss has finished reading THE INLAND PRINTER he marks certain pages which he wants me to read. He always specifies Mr. Porte's articles. The series of 'Letters to a Printer's Devil' I enjoyed ever so much. I wish I could get the whole series in book form."

This apprentice was informed that Mr. Porte would very likely embody these instructive letters in a book so that the alert and progressive "comers" in the printing fraternity could avail themselves of the experience and helpful suggestions contained in the letters. This was done and the book is now ready. The letters of John Martin, apprentice, are in the boy's handwriting and vernacular, reproduced in zinc etchings, while Mr. Porte's letters are typewritten and likewise reproduced in zinc etchings. The book is one that employing printers could profitably give to the young men who are growing up to be the craftsmen of tomorrow. The fundamental philosophy expressed in the letters is sound and it is put in such a way as to appeal to the young printer.

"Letters to a Printer's Devil," by R. T. Porte; artcraft binding, gold stamped. Published by the Porte Publishing Company, Salt Lake City, Utah. Copies may be ordered through The Inland Printer Company.

"The Northwestern Miller" Anniversary Number

Every now and then an outstanding piece of fine printing comes along which puts into the shade all previous specimens of a somewhat similar purpose and character. Such a specimen at once becomes the pride and joy of all who have occasion to see it; it is brought out when there are present visitors who manifest genuine appreciation of the beautiful and take an interest in fine craftsmanship. Far transcending anything in the way of a special number of any general magazine or business publication that has ever been received for review by THE INLAND PRINTER is the fiftieth anniversary number of *The Northwestern Miller*, the journal of the milling industry.

The reading section of this number of *The Northwestern Miller* consists of 140 pages; it contains over eighty illustrations, of which twelve are in colors. The size of the pages is 11½ by 14 inches, and ample margins in the reading pages are provided. The cover is printed in four colors and gold, the title and contents pages lithographed, the heading is illuminated and an etching completes its illustrative features. Of transcendent interest to the typographer are the advertisements, for the majority of instances one series of type — Caslon — being featured to good effect.

As a specimen of the printers' art alone this special number of *The Northwestern Miller* is a huge masterpiece. THE INLAND PRINTER extends its congratulations to the editors and publishers for undertaking the task of producing this epoch-making edition, and also wishes especially to felicitate George E. Graves, staff artist, and Henry Hahn, typographical superintendent of the Miller Publishing Company, Minneapolis.

"Advertising Campaigns"

Advertising agencies whose operations are national in scope have built up elaborate organizations for the gathering of data relative to the markets they wish to cultivate. Much preliminary research work is done before copy is prepared and placed with publications and other media. Just how the agencies function in this matter has heretofore been regarded as something esoteric, and not infrequently the procedure was guarded as something akin to trade secrets.

Harry Tipper and George French, advertising men of high standing, have brought out a book devoted solely to the executive end of advertising — to market analysis, to organization, to the planning and operation of campaigns. It tells the inside story of successful advertising and outlines the technique of agency methods. This book, "Advertising Campaigns," deduces axioms from successful campaigns and shows how to apply them to new campaigns. It is a guide to the best procedure of analyzing and planning a campaign and to the ways and means of building an efficient organization to carry publicity plans to successful completion.

"Advertising Campaigns," by Harry Tipper and George French; cloth; 432 pages; illustrated. Published by D. Van Nostrand Company, New York city. Copies may be ordered through The Inland Printer Company.

Other Books Received

"Touring New York" is a book made up of articles written for the Eaton (Colo.) *Herald* by Mrs. H. E. Hogue on the trip made in 1923 through the Empire State by members of the National Editorial Association. Mrs. Hogue wields a facile pen and has the rare ability of observing the worth while. This is a most interesting travologue written by a trained newspaper woman.

"Annual Report of the U. S. National Museum" for 1923 is published by the Smithsonian Institution. Copies of this cloth-bound volume may be secured for 50 cents by addressing the Superintendent of Documents, Government Printing Office, Washington, D. C.

PUBLISH PROCEEDINGS OF INTERNATIONAL CONGRESS OF MASTER PRINTERS

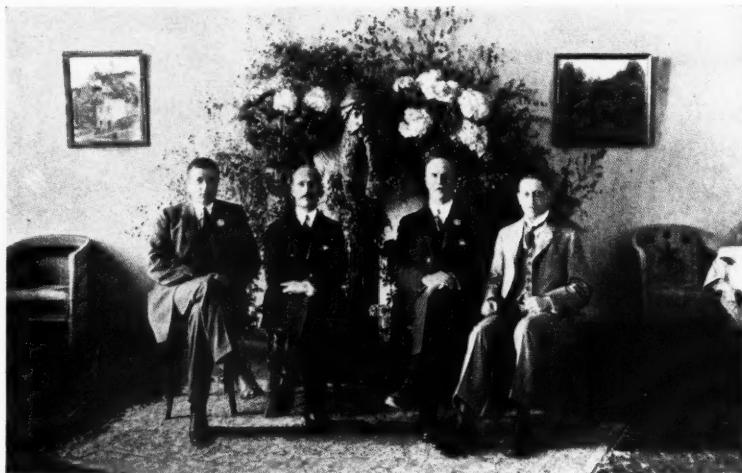
BY AXEL EDWARD SAHLIN

The proceedings of the First International Congress of Master Printers, which was held in Gothenburg, Sweden, in June, 1923, have been published in book form by Waldemar Zachrisson, master printer of Sweden. The proceedings have been translated into English and the book is an attractively printed volume of 152 pages.

Following are the subjects dealt with during the congress: Printers' associations as employers' organizations; the cost system in the printing trade in Great Britain, Ireland, Sweden and Denmark; art in the printing craft in America, Italy, Norway, Sweden and Hungary; standardization of paper sizes in Sweden, Germany, America, Great Britain, Switzerland, Denmark, Australia and Spain; the training of apprentices in Great Britain, Austria, Sweden, Spain, America and Australia.

R. A. Austen-Leigh, of England, advocated the establishment of an international bureau of master printers. The congress expressed its approval of this proposition, and pending the establishment of the bureau agreed to observe the following rules: (1) In every country the largest organization of master

printers will, through its secretary, receive inquiries on matters relating to the trade, provided they are written in English, French or German, and will answer them in one of the aforesaid languages. (2) The head organization of every country shall be willing to give its publications in exchange for the publications of every other country's head organization. (3) Reports of conditions in the industry shall be sent from the head organization to a central place, to be arranged there and edited in one of the three languages. (4) The congress requests that the Federation of Master Printers and Allied Trades of Great Britain and Ireland may, at least in the beginning, act as a center for the purpose mentioned. The congress unani-



Officers of the International Congress of Master Printers

Left to right: Carl Z. Haeggstrom, vice-president; R. A. Austen-Leigh, president; Waldemar Zachrisson, president; Harald Nyholm, vice-president.

mously approved of the rules as stated in clauses 1, 2 and 3 in the resolution, and these are to be observed until an international bureau becomes an accomplished fact. In regard to the fourth clause, a protracted discussion took place as to which country should be charged with the commission of functioning as a center for international work. On the chairman's suggestion, the congress thereafter decided that each country should be entitled to appoint a delegate to participate in the preliminary work necessary to the establishment of a master printers' international bureau.

The chairman, Mr. Zachrisson, informed the delegates that the resolution had been unanimously accepted by the congress, the only alteration being that the Swedish Book Printers' Association had been entrusted with the commission referred to in clause 4 of the resolution. By this decision of the congress, the idea of international coöperation came nearer realization than could have been anticipated. The next congress will be held in three years. No country has been decided upon as yet, the decision being entrusted to the new international bureau.

WHERE ART DOES NOT FLOURISH

Art does not flourish in hidden places or under restraint, or in ignorance of what talent and genius are accomplishing throughout the world. All whom we have named or might name who have achieved great distinction, who have reflected honor on their country, and whose work has beautified some of the waste places of our populous cities, have made the treasures of the world their own. There is not one whose achievements have been notable who has not sought his inspiration at the fountain of the ancient masters, and who has not often refreshed his spirit by communion with fellow workers throughout the world.—*Presstige*.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Howell & Coyle Buy Controlling Interest in "Alta Advertiser"

A change has recently been completed in the ownership of the *Alta* (Iowa) *Advertiser*. R. H. Howell, who has been editing the paper since last June, and W. R. Coyle, a former employee who has more recently been connected with the papers at Redfield, South Dakota, and with the *Register* at Storm Lake, have formed the partnership of Howell & Coyle and have purchased a large amount of stock in the Advertising Printing Company. They are now the largest individual stockholders, and plan to take over the entire stock as soon as practicable. The plant and equipment have been leased outright from the corporation and are being operated independently of it. Mr. Howell has been connected with the newspaper business in the Northwest for over twenty years, Mr. Coyle for about eight years.

Zeese-Wilkinson Company Makes Interesting Announcement

The increasing demands for highly specialized engraving and color printing made upon the engraving and printing departments of Zeese-Wilkinson Company, Long Island City, New York, have brought about the decision to devote the resources of the entire plant to the production of the best grade of artwork, color-plate engraving and color printing, and to discontinue the tonnage production plant. This concern is disposing of its tonnage equipment and of the presses that have been used for that purpose, and is adding to the equipment required for the better class of color-plate engraving and color printing.

Charles Porter Soulé

Charles Porter Soulé, western manager and a director of the American Type Founders Company, passed away on March 7, 1924. He was taken suddenly, being at his work when the summons came. He is survived by his widow and a son, Paul R. Soulé.

Mr. Soulé was born at Rochester, Minnesota, on July 17, 1858. He was appointed traveling auditor for the American Type Founders Company in 1897, and became manager of the Chicago house in 1908, succeeding John Marder. In March, 1916, he became western manager of the company, and in June, 1916, a member of the Board of Directors. His duties included supervision of all the western branches of his com-

pany, and his travels brought him a wide acquaintance. Mr. Soulé was a splendid executive, keen of mind, quick of decision and prompt in action. In his dealings with men he was direct and forceful, seeing clearly and acting with great vigor. To his employees and business associates he was a true friend and counselor, one always

cago, president of the Printers' Supply Salesmen's Guild of Chicago, and Joseph A. Borden, Chicago, a member of the Executive Committee of the international guild. The U. T. A. was represented by President George K. Horn, of Baltimore; First Vice-President George K. Hebb, of Detroit, and Treasurer Fred W. Gage, of Battle Creek.

It is proposed that there shall be a joint conference board made up of officers of both associations, which will meet from two to three times a year for the purpose of discussing ways and means for future co-operative effort, looking to the good of both associations and the welfare of the industry. It is understood that the international guild will take an active interest in promoting the annual convention of the United Typothetæ of America, to be held in Chicago in October.

Business Resumes Rapidly Since Earthquake in Japan

Robert Fulton & Co., importers and exporters of printers' supplies at Yokohama, Japan, have advised us that they have enlarged their printing machine selling force. "We are frightfully busy," the letter states. "Our chief trouble is to get machines here fast enough. New, absolutely first-class connections are solicited." American manufacturers who wish to cultivate the Japan market may receive full information by addressing Robert Fulton & Co., Postoffice Box 351, Yokohama, Japan.

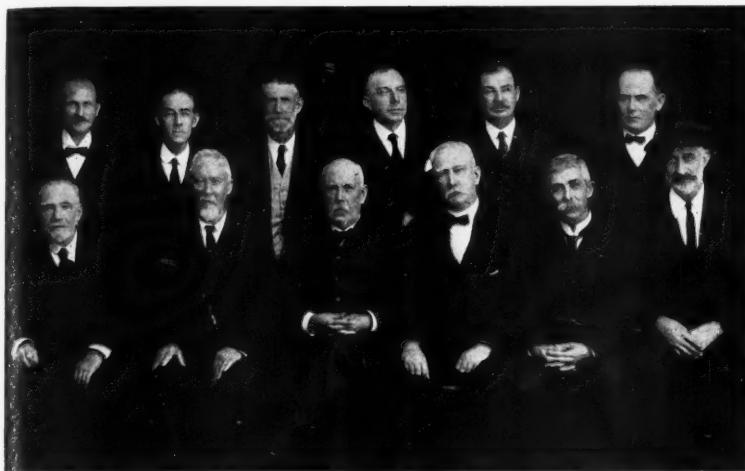
Trade Leaders Endorse Third Graphic Arts Exposition

Endorsements of the Third Graphic Arts Exposition, which will be held in Milwaukee from August 18 to 23, have been given enthusiastically by leaders of the industry throughout the country, men who have written their names at the top of the profession. They believe that the exposition and the fifth annual convention of the International Association of Printing House Craftsmen are events that will do much to promote the great printing industry and the industries allied with it. They see expansion of markets, advancement of methods, interchange of valuable ideas, and they urge that every craftsman who can do so attend and that manufacturers and dealers give the exposition liberal support.

Charles Francis, of the Charles Francis Press, New York city, is one of the enthusiastic backers of the exposition. He heads his statement "Taking Your Own Medicine," and brings out the point that



Charles Porter Soulé



Twelve Employees Averaging Forty-Seven Years of Consecutive Service with John Sands, Limited, Sydney, New South Wales

while advertising in this country is absolutely dependent on the printing, lithographing and allied industries, still these great industries have themselves failed thus far to see the great value of their own "medicine." Mr. Francis issued the following statement: "The International Association of Printing House Craftsmen has had a phenomenal growth in the last few years, and not the least among the organizations is the Milwaukee Club of Printing House Craftsmen, which is also a member of the national organization. How was it done? By advertising. It is a strange thing if our craft should be short on the line which they are soliciting from others. This leads me to say that the Milwaukee Graphic Arts Exposition is one of the best means by which to advertise the printing business. That is what the writer means by 'taking a dose of your own medicine.'"

Papermaker and Distributors Hold Meetings With Printers

The S. D. Warren Company, Boston, Massachusetts, has made an exhaustive survey of the question of "More Business for the Printer," and as a part of its general business promotion work held a series of meetings at the Sherman Hotel, Chicago, in February, to which the printers of the city were invited. The Chicago Paper Company and the Paper Mills' Company, distributors, coöperated in making the meetings a success. Plans for the creation of printing, instead of order taking, were presented by competent speakers.

"Ben Franklin Monthly" Changes Hands

Through a transfer of stock recently consummated the controlling interest in the Ben Franklin Publishing Company has passed from the Poultry Tribune Company, of Mount Morris, Illinois, to Charles C. Walden, Jr., and Stanton Mott, of New York city. Coincident with this transfer, Robert O. Ballou, who has been editor of the *Ben Franklin Monthly* for the past two years, has resigned his position and severed all connection with the publication. He has announced no permanent plans for the future, but will immediately carry out two

personal projects which he has had in mind for some time, one the publication of a book by Douglas C. McMurtrie, reviewing modern type design in America and including actual specimens of one hundred modern types, the other the publication of a book of poems by John W. Grimes, who conducts a column on the Rockford (Ill.) *Republic*. This book of poems will be handsomely decorated with full-page black-and-white drawings by James Kady Elwell, of Chicago. Mr. Ballou will be glad to send prospectuses of these books to any one interested. For the present he can be addressed at 6148 Ellis avenue, Chicago.

The editor of THE INLAND PRINTER takes this opportunity to express his appreciation of the good will and coöperation which Mr. Ballou has shown him, and wishes his enterprising colleague success as an independent book publisher.

Can a Printing House Elsewhere Beat This Record?

Australia, although a young country, is able to produce a world's record for service. The well known printing firm of Australia, John Sands, Limited, Sydney, New South Wales, was established in 1837. The accompanying halftone shows twelve of the oldest employees, whose years of service average forty-seven years, or a total aggregate of 566 years in all. The names, reading from left to right, back row, are: W. Mitchell, J. W. Watkins, W. Basden, Noble Carter, P. Kennedy, G. Irving; front row: S. Carter, W. Billerwell, Robert Sands, D. Bourke, J. McAuliffe, T. Buckwell. Fifty-seven of the employees of this printing establishment have seen over twenty years of consecutive service.

Duplex Opens Chicago Office

The Duplex Printing Press Company, Battle Creek, Michigan, has recently opened a sales office in the Chicago Temple building, 77 West Washington street, Chicago, Illinois. Charles S. Brown, who is well known to the printing and publishing fraternity throughout the Middle West, is sales manager in charge of the office.

Whittingham Printing Company, Los Angeles, in New Home

The new home of the Whittingham Printing Company, of Los Angeles, is one of the most attractive printing establishments in the entire Southwest. It is of brick construction and in design is reminiscent of Colonial days, giving a highly pleasing appearance both outside and in. It is evident at once, however, that the design is especially practical; in fact, it would be rather difficult to find a building more suitable for the printing business. The lighting problem has received special attention, with the result that all work is done under daylight conditions. The floor space of 12,000 square



New Plant of the Whittingham Printing Company, Los Angeles, California

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feet permits proper placing of all machinery. Throughout shop and office the equipment is thoroughly modern, including several innovations in printing efficiency. The plant is situated about two miles from downtown Los Angeles, on Washington boulevard, a splendid thoroughfare extending to the sea.

Wisconsin Editor and Publisher Has Not Retired

One of our good Milwaukee friends in a recent letter enclosed a clipping of a brief news item from a newspaper which he believed would be of interest to our readers. The news item said that George C. Gaskill, editor and publisher of the Argyle (Wis.) *Atlas*, had retired after forty years of active newspaper work. We printed the story in our Trade Notes in the March issue. Imagine our astonishment when we received a marked copy of the Argyle *Atlas* and found the following editorial on the front page of the March 13 issue of that newspaper:

THE INLAND PRINTER, a magazine published in Chicago, in its current issue, announces that the *Atlas* editor has retired from business after forty years in the printing business. That's a little premature. For fear that somebody will be writing our obituary next we will give it as our unbiased opinion, based on personal knowledge of the facts in the case, that we are too lively for a corpse and too busy to retire. Besides we need the money to live on, and funeral expenses are high.

For the publication of the item in question we apologize. We're mighty glad to know that Mr. Gaskill is still very much in the harness, and sincerely trust that he will have many more years of activity in his good work as editor.

Harris Demonstrates New Two-Color Offset Press

When the Harris Automatic Press Company, Cleveland, Ohio, demonstrated its newly designed two-color, 36 by 48 offset press on February 19, 20, 21 and 22, many of the nation's lithographers and printers witnessed the showing as guests of the Har-

facturer takes as many months in adjusting a machine after it is first assembled as he does in building it, but with this new press the assembly was completed about one week before the demonstration was started.

There were twelve subjects on the face of the 36 by 48 sheet produced in eight colors. On the back of the sheet was the two-color subject. This means five times through the press. There were 14,000 full sheets. The test took place on the regular assembling floor of the Harris plant.

Corrections for Eagle-A Handbook

The American Writing Paper Company, Holyoke, Massachusetts, has just issued a printed sheet recording a number of changes in its primary lines that have become effective since the "Handbook of Quality-Standards" was published. It is devised for inserting in the handbook in order to bring it up to date. The emendations embody important revisions and changes in weights, colors, water-marking, introduction of new lines, etc. The matter is divided off by perforations for readily tearing apart, and each section is designated with the page number corresponding to the place where it is intended to be pasted in the handbook. These correction sheets are being mailed to printers and others who have the Eagle-A Handbooks.

Frank O. Sullivan Now With Wesel Company

The F. Wesel Manufacturing Company announces the acquisition of the services of Frank O. Sullivan, well known as editor of *The Offset Printer*, who will take charge of the photo-lith division of the sales department. Mr. Sullivan has been a close student of offset lithography in this country, as well as abroad, for many years. He possesses a fund of information that is invaluable to lithographers and printers interested in offset, all of which is now available to the trade through the F. Wesel Manufacturing

and it is the plan of the Wesel company to render a complete service in installing photo transfer equipments for the offset trade.



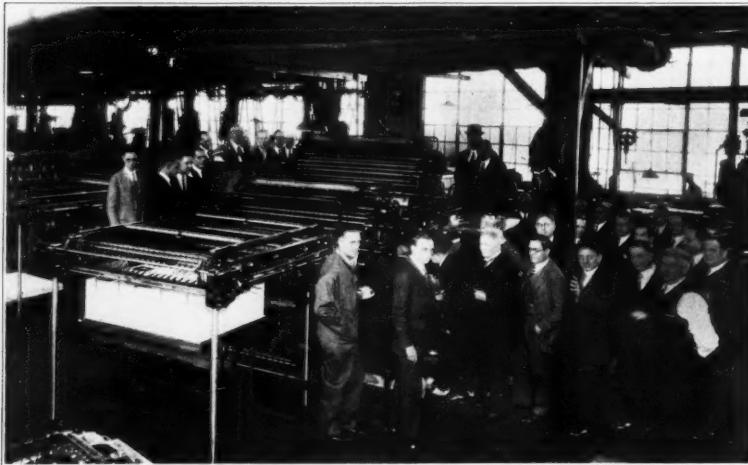
Frank O. Sullivan

The many friends Mr. Sullivan has acquired during years of active work in boosting the offset process will be glad to learn of his new association, which means a wider scope for his personal service.

Inland Daily Press Association Holds Annual Meeting

The annual meeting of the Inland Daily Press Association for 1924 was held at the Morrison Hotel, Chicago, on February 19 and 20. A gain in the membership of the organization was reported by Secretary Wil V. Tufford. J. S. Hubbard, of Columbia, Missouri, executive secretary of the Missouri Press Association, was called upon to preside at the round table, which proved to be one of the most popular and valuable departments of the convention. One of the interesting features of the gathering was the address by Miss Emily Smith, business manager of the *Record-Herald*, Wausau, Wisconsin. Officers elected for the ensuing year were: George D. Lindsay, *Chronicle*, Marion, Indiana, president; Wil V. Tufford, Clinton, Iowa, secretary-treasurer. The directors elected included: Lee P. Loomis, *Journal*, Muscatine, Iowa; J. H. McKeever, *American-News*, Aberdeen, South Dakota; F. H. Burgess, *Tribune*, La Crosse, Wisconsin; O. H. Lindsay, *Whig-Journal*, Quincy, Illinois; William Southern, *Examiner*, Independence, Missouri; A. Haswell, *Sentinel-Tribune*, Bowling Green, Ohio; E. J. Otway, *Times-Herald*, Port Huron, Michigan; C. R. Butler, *Free Press*, Mankato, Minnesota; J. C. Fischer, *Citizen*, Cairo, Illinois.

The vice-presidents chosen to represent the publishers in their respective States include the following: Arkansas, George H. Adams, Pine Bluff, *Graphic*; Illinois, E. J. Raymond, DeKalb, *Chronicle*; Indiana, George L. Saunders, Bluffton, *Banner*; Iowa, S. G. Goldwaite, Boone, *News-*



Lithographers and Printers Witness Demonstration of New Harris Two-Color Offset Press

ris organization. There were many unusual features of the demonstration, among which was the fact that the press had just been assembled; it was the first of the new designs to be finished. Ordinarily a manu-

Company. It is the intention of the Wesel company shortly to announce a complete photo-lith transfer room, which will include the Wesel camera. The photo-lith transfer room, however, is being considered as a unit

Republican; Kansas, Charles F. Scott, Iola, *Register*; Kentucky, J. L. Roth, Paducah; Michigan, T. O. Huckle, Ypsilanti, *Ypsilanti-Press*; Minnesota, L. S. Whitcomb, Albert Lea, *Tribune*; Missouri, W. C. Van Cleve, Moberly, *Monitor-Index*; Ne-



George D. Lindsay

braska, Jennie S. Workman, Falls City, *Journal*; North Dakota, E. A. Tostevin, Madan, *Daily Pioneer*; Ohio, F. E. Alvord, Sandusky, *Star Journal*; Ontario, Major H. B. Burgoine, St. Catharines, *Standard*; Pennsylvania, J. F. Steinman, Lancaster, *News-Journal*; South Dakota, W. R. Roland, Mitchell, *Republican*; Wisconsin, C. E. Broughton, Sheboygan, *Press*.

The Portes Scale Mount Rubidoux, Riverside, California

Mr. and Mrs. R. T. Porte, of Salt Lake City, Utah, are spending the winter in southern California. Scaling the mountain peaks seems to be the chief diversion of the visitors to the land of sunshine and flowers. The reproduction shows the Portes with their hosts at the cross on the top of Mount Rubidoux, California. The party, from left to right, are: Mrs. R. Earl, Mrs. Porte, W. D. Clarke, Mrs. Clarke and R. T. Porte.

Second Paper Industries Exposition

An exhibit of glassine paper showing the many uses to which this practically transparent form of paper is put, will be the feature of one of the exhibits at the Second Paper Industries Exposition to be held at the Grand Central Palace, New York city, during Paper Week, beginning April 7, at the time of the conventions of the American Paper and Pulp Association, National Paper Trade Association and affiliated bodies.

The Westfield River Paper Company, Russell, Massachusetts, is working out this exhibit, which will show both plain and embossed glassine papers, together with two specialties, celloglas and silver-coated paper glas. The variety of uses for such papers will be shown in an unusual form in this exhibit. Another exhibitor has arranged for a special exhibit by loan from the United States Forest Service laboratory at Madison, Wisconsin, which will show the prog-

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ress of a log through the pulp and paper mill to the finished sheet. This will be done by means of photographs, together with wood in the rough and chip form, with bottles of pulp, chemicals and sheets of the finished papers. A series of framed pictures will show the development of papermaking from the earliest times, as a display of particular historical interest.

In the machinery and equipment sections there will also be numerous very interesting exhibits. The Potdevin Machine Company, Brooklyn, New York, for example, will have in operation pasting, gumming and gluing machinery for edge, strip and solid surface covering of paper, cardboard, cloth and similar materials.

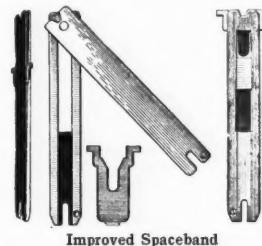
Completes Sixty Years' Service With Australian Firm

An artistic menu card sent us by Troedel & Cooper, Proprietary, Limited, litho and offset printers, of Melbourne, Australia, is quite unique. It was used at a congratulatory dinner given by that firm to one of its directors, William Colley, on the completion of his sixtieth year of service with the firm, and also to those employees of at least twenty-five years' service. There were thirty guests, and as these represent twenty-five per cent of the total staff, the relations between this firm and its employees must be of so cordial a nature as to quiet the occasional reports of industrial unrest in the great southern Commonwealth. W. A. Troedel, managing director, supported by E. E. Cooper and A. Hewett, directors, presented Mr. Colley with a silver tea and coffee service and made appreciative references to his services since he commenced as a boy with the founder of the firm, the late Charles Troedel, "the father of lithography in Australia," with one hand press in a little shop on the site of the present Melbourne Town Hall, when Melbourne was a village with tree stumps in the main streets and was surrounded by forests. The present plant is the most up-to-date in the Com-

monwealth. In spite of his years Mr. Colley has not yet tired of printing. After a holiday in the Blue Mountains he is returning to the position of production manager which he has held for so long, and in which he has taught the trade to the majority of Australia's litho printers of today.

Bring Out New Spaceband

The Schuyler-Hildman Saw-Trimmer & Linotype Supply Company, Chicago, has brought out a new invention in spacebands



Improved Spaceband

for linotype machines. The new spaceband has a moving slide on both sides, making the accumulating of metal impossible. Full information may be secured by addressing the manufacturers at 160 North Wells street, Chicago.

Continuous Form Printing Company Installing Enormous Rotary Press

The Continuous Form Printing Company, Incorporated, makers of fan-fold billing forms, are just installing what is now the widest rotary press in New York city. It prints a sheet of paper 96 inches wide at a speed of 150 revolutions a minute, which is equal to 9,000 revolutions an hour, and as there are four forms printed with each revolution this means a production of 36,000 fan-folded forms an hour.

This machine performs a number of operations on the forms at one time. It is the invention of R. C. Stevenson, president of the company. The company builds its own machinery and is making rapid strides in supplying New York users with forms as well as turning out some new products.

Publishers Attend Graduating Exercises

About fifty New York State publishers and printers, including graduates of the Empire State School of Printing and a number of distinguished guests, attended the third semiannual commencement exercises of the school on February 23. John W. Baker, chairman of the Committee on Education of the New York State Publishers' Association, acted as toastmaster, introducing Millard Atwood, vice-president of the New York Press Association; Ted Seide-man, of Albany, secretary of the Second District Typothetæ; C. D. Osborne, publisher of the Auburn *Citizen*, and president of the New York State Associated Dailies; Frank E. Gannett, of Rochester, president of the New York Publishers' Association; Ross W. Kellogg, director of the school; Carlton Fowler, who represented the graduates, and John Clyde Oswald, editor of *The American Printer*, who was the principal speaker. Mr. Oswald told personal reminiscences of his early experiences as a printer and concluded by emphasizing the



Top of Mount Rubidoux, Riverside, California

April, 1924

value of good craftsmanship and its relation to the progress of civilization.

The other speakers gave brief addresses, bringing their felicitations to the graduates and congratulating the directors on the success of the Empire State School of Printing.



Graduating Class of Empire State School of Printing

They also urged the graduates to do their work well, and to continue their reading and studies. Frank E. Gannett told how the project of the printing school had been launched through the cooperation of New York State publishers, who had put up about \$50,000 for the purpose, and that the success of the school means that publishers may look forward to the time when the shortage of printers will be relieved.

New Paper in Florida

The Miami Beach (Fla.) *Tribune*, which has just made its appearance, starts off with two new intertypes. Side magazine units will later be added to these standardized machines if the need for them should arise.

Organize Large Supply Company to Serve Pacific Coast Printers

Out of the West comes the news of the formation of the Independent Printers' Supply Company, with a capitalization of a quarter of a million dollars, and headquarters at 163 First street, San Francisco, with a branch at 421 Wall street, Los Angeles. Another branch will be opened at Portland, Oregon, in the near future. The company is a consolidation of several printers' machinery and supply houses heretofore conducted separately, and embraces practically all branches of the printing art. Each department will be in charge of a man who has had years of experience in his respective field.

The president and general manager of the company is E. C. Bickford, who, as secretary-treasurer of the Shattuck & Bickford Company, San Francisco, for many years represented standard lines of printers' machinery on the coast, and gained a reputation as an expert on cutting, punching, perforating and other bindery machinery. The vice-president is T. W. Hensley, of Prince & Hensley, a concern which has for several years been located in Los Angeles, carrying a line of type, wood goods and printing machinery. He is a recognized authority on printing presses and printers' machinery.

The secretary and treasurer is John S. Thompson, whom our readers will remember as editor of the *Machine Composition*

department of this publication for many years and as author of technical books on the mechanism and operation of the linotype, as well as of a history of the art of composing type by machinery. Since his withdrawal from the manufacture of the

arch Engineering Company, metal furnaces; New Jersey Wire Stitcher Company, wire stitchers. In addition to these lines the company will handle the products of other manufacturers of printing equipments.

Roy G. McCormick Joins Monomelt

R. G. McCormick, who has been connected with the Intertype Corporation for the past ten years, representing that concern as salesman in Indiana and western Kentucky during the past five years, has joined the forces of the Printers Manufacturing Company, Minneapolis, manufacturers of the Monomelt single melting system for typesetting machines, as representative in Indiana and Kentucky. Before taking up sales work for the Intertype Mr. McCormick was one of the best known linotype machinists in the Middle West.

When the linotype was being installed in many newspaper and commercial printing plants, Mr. McCormick was employed by the Columbus (Ohio) *Citizen*, graduating from that office as a linotype machinist. At the time he joined the force of inspectors of the Intertype Corporation he was head machinist for the old Detroit *Journal*.

Nebraska Press Association Meeting

The fifty-second annual meeting of the Nebraska Press Association was held at Grand Island, Nebraska, on February 21, 22 and 23. More than one hundred newspaper publishers from all parts of the State attended this convention, which was the largest and most successful journalistic gathering ever held in Nebraska. Notable addresses were delivered by Judge Bayard Paine, of the Circuit Court of Nebraska; E. S. Close, of the Lincoln Typographical Union; Henry Allen Brainerd, historian of the Nebraska Press Association; Emmett Finley, representative of the American Press Association; Mrs. W. G. Rood, of North Loup; Prof. C. K. Morse, of the Curtis School of Agriculture, Grand Island; J. S. Kroh, Ogallala, president of the Nebraska Press Association, and Ole Buck, Harvard, field secretary of the association.

New officers elected for the coming year were: Mrs. Marie Weekes, Norfolk, editor



Nebraska Publishers Attend Convention of Press Association at Grand Island

Company, steel furniture; American Steel Chase Company, chases and galleys; American Wood Type Company, wood type; Damon & Sons, foundry type; Mon-

of the Norfolk *Press*, president; J. C. Alden, York, vice-president; Miss Naomi B. Buck, Harvard, secretary, and F. O. Edgecomb, Geneva, treasurer.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by
THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.
 NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
 632 SHERMAN STREET, CHICAGO

VOL. 73 APRIL, 1924 No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England. RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & CO., Farringdon Road, London, E. C., England. WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand. F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France. JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price is 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

FOR SALE — 52 bound volumes Inland Printer, Volume 19-1897 to volume 71-1923; half leather, cloth sides. F. C. KLEE, 463 Main street, Dubuque, Iowa.

BUSINESS OPPORTUNITIES

A WELL-THOUGHT-OF commercial and color printing house, in downtown Chicago, needs the services of a mature man who is primarily a thoroughly experienced and successful printing salesman; he must have a Chicago clientele as the nucleus for at least \$50,000 additional business which we will expect him to bring to us; he may, or may not, wish to invest with the present owner-manager of this splendid plant rendering a complete art, copy and printing service, with equipment including ten cylinders and jobbers and bindery — a larger business than one man can easily direct. Should you know a man who can fill the above requirements, you will do him a favor by calling his attention to this ad. A 31.

SALES MEN — Wanted, a well-introduced firm, dealing in printing and bookbinding machines, who would be prepared to sell in England and Colonies, for its own account, with good profit, a well-introduced SMALL RULING MACHINE, ruling width of the machine 19 1/4 inches; the machine is despatched completely assembled and pays for itself quickly; every printer and bookbinder is interested in this machine, which saves time and money; state experience and reference. L. G. 5343, RUDOLF MOSSE, Leipzig, Germany.

CAPITAL WANTED for fast printing press; mechanical engineer, long experience in printing machinery and patents, has designed rapid auto platen job press that will print type forms and heavy half-tones 7,000 an hour; remarkably simple, cheap to build; approved by other experts; \$30,000 needed to build first machine, make patterns, jigs, etc.; details and liberal arrangements to principal having the cash. A 34.

ON ACCOUNT OF ILL-HEALTH I must retire from the printing business; I will sell my printing plant, building and equipment, and a 6-room house situated in one of the best locations in Cleveland, for \$43,000 cash, or \$25,000 cash and \$18,500 first mortgage; established 1899. If interested write for full particulars to GEORGE J. SNYDER, 10900-10902 Superior avenue, Cleveland, Ohio.

WANTED: MILLER PRESSMAN — Exceptional opportunity for high-class man who desires to become financially interested in growing and paying business at Denver, Colorado; union; sales for 1923 nearly \$50,000. Give experience, references, and amount able to invest. Address at once BOX 15, Room 508 Mercantile Bldg., Denver, Colo.

JOB PLANT in large Wisconsin city, equipped with a Kelly and Millers; must give up on account of health. A 13.

PRINTING SHOP for sale; good live three-press job printing shop in northern Indiana city; price \$3,500. A 863.

FOR SALE

BESIDES OUR REGULAR line of overhauled, used and new printing and binding machinery, we offer the following: 31 by 42, 33 by 46, 33 by 50, 39 by 53, 46 by 68-inch Miehles; the 53" and 68" have spiral drive; 40-inch Sheridan modern style Seybold cutter with pinking or straight knives; 15 by 20 heavy engravers proof press; 14 by 22 Colts Laureate presses; 48 by 69 Scott special cylinder and creaser; 39 by 52 and 46 by 62 Huber fast newspaper and job presses; 12 by 16 Seybold Duplex trimmer, overhauled, special price \$400; several special rule and spacing materials cabinets; 8 by 12 to 14 1/2 by 22 C. & P. presses; Hamilton wood and steel furniture, complete outfitts. Buyers in central states tell us your wants. WANNER MACHY. CO., 716 S. Dearborn street, Chicago.

FOR SALE — Fuller folding machine, serial No. 747, size 32 by 44 inches, 2-, 3- and 4-folds with 16-page parallel folds; equipped with 1 1/2 H.P. motor; machine used but little; taken down and carted up two years ago preparatory to moving plant; all parts believed to be intact, and should make a profitable piece of equipment for one whose work requires this sort of machine; can be bought cheap; make us an offer. NITSCHKE PRINTING CO., Columbus, Ohio.

FOR SALE — Model 43 Optimus with direct connected Kimble Variable speed motor; has had less than a month of actual use and is just like new; also two new series Gordon presses with Miller feeders and direct connected motors — one 10 by 15, the other 12 by 18; also one 11 by 17 Auto-press; prices on above equipment low and terms to suit. WM. L. PACKARD, Geneva, N. Y.

CYLINDER PRESS and practically new Omaha attached folder for sale cheap, account installing web press; six column quarto Chicago-Taylor with eight chases, in good condition, available April 20th. Write for samples of work and price. Can deliver 200 miles by truck. THE NEWS-MESSENGER, Marshall, Minn.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

The Name MEGILL

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. *Illustrated circulars on request.*

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

April, 1924

FOR SALE — Harris automatic presses; three (3) two-color S.1 (16 by 20) presses; three (3) one-color S.1 (16 by 20) presses; two (2) one-color E.1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. A 833.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

SIX ROUSE PAPER LIFTS, type CC, maximum sheet size 43 by 56, guaranteed to be in first-class condition; ready for immediate shipment; price \$200 each. THE GEO. C. WHITNEY CO., Worcester, Mass.

KIDDER PRESS, 13 by 27, flat bed, roll feed, prints 2 colors at one impression, punch, perforate, and cut; electrical equipment if desired; bargain. ECONOMY, 1506 Lexington avenue, New York city.

CHANDLER & PRICE 12 by 18 New Series, with Miller feeder, long fountain, brake, counter, etc., price \$625.00. BUCKEYE PRINTING & NOVELTY CO., 2974 West 25th street, Cleveland, Ohio.

DEXTER CYLINDER PRESS FEEDER, pile type, complete with auxiliary motor, etc.; will feed sheets up to 38 by 50; price \$400 F.O.B. cars. JOBSON PRINTING CO., Louisville, Ky.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — A new electrically equipped Elliott addressing machine and seven cabinets at less than half price. Write THE DENNEY TAG COMPANY, Inc., West Chester, Pa.

SMALL PRINTERS INK MILLS, capacity 5 or 8 lbs., for regrinding skinned up or rubbery inks. PRINTERS INK MILL CO., 1303 Fond du Lac avenue, Milwaukee, Wis.

FOR SALE — Anderson job folder, 25 by 38, in good condition, practically new; will sell at a sacrifice. E. V. STUMPF, Manager E. & V. Publishing House, Nappanee, Ind.

FOR SALE — One 44 by 62-inch 0000 Michle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. A 22.

FOR SALE — Thompson Typecaster, purchased in 1922; in perfect condition and daily operation; cheap for cash, or terms. G. L. CASWELL, Ames, Iowa.

FOR SALE — Seybold three-knife trimmer, practically new; bargain if removed at once. THE SUPERIOR PRINTING COMPANY, Akron, Ohio.

FOR SALE — One new Miller feeder No. 4322, with or without variable speed pulley and motor. THE HARRISON COMPANY, Union City, Indiana.

FOR SALE — U. S. Patent 1,422,914 automatic slip-sheeting attachment and duplicate assembling device for well known platen press feeder. A 30.

FOR SALE — 13 by 19 Universal press; 1/2 H.P. A.C. variable speed motor; 7 by 11 late Pearl; 26-inch C. & P. cutter; all in fine shape. A 38.

FOR SALE — Money-making printing plant, well equipped, in good location; handy to Pittsburgh; best reasons for selling. A 28.

FOR SALE — 40-inch Sheridan "New Model" paper cutter. A 985.

HELP WANTED

All Around Man

STONEMAN-PRINTER — General range of advertising and commercial work, much of it in colors; must be quick and accurate and able to keep presses moving; plenty of material and up-to-date equipment. Give full particulars, including names of two former employers. Union shop in centrally located city of 140,000. A 29.

Composing Room

PRINTER — Who can set effective composition for direct advertising and general commercial work; knowledge of stonework desirable; medium size plant in middle western city of 150,000 doing better class of work; latest type faces and plenty of material to work with; send samples of work and full particulars with first letter; union. A 35.

COMPOSING ROOM FOREMAN — For a plant with five linotypes and working about six hand men on book and job printing, in Ohio city; give experience fully, with references and salary wanted. A 945.

WANTED — Monotype keyboard operator experienced in all classes of work; steady position. ROCHESTER MONOTYPE COMPOSITION CO., 77 South avenue, Rochester, N. Y.

WANTED — A reliable linotyper with two or three machines; can locate with a printer in an up-to-date establishment; plenty of work available. A 11.

JOB COMPOSITOR with knowledge of imposition and book work; steady job; union; scale \$42. TRIBUNE CO., Pocatello, Idaho.

WANTED — Experienced machinist-operator; good job for right man; union. BURNETT-POOLE PRINTING CO., Hannibal, Mo.

Efficiency Engineer

EFFICIENCY ENGINEER — We are looking for the best printing "Efficiency Man" in the business; we have a complete printing plant, including electrotyping and engraving departments; our business amounts to a little over three-quarters of a million a year. We want a man for two or three weeks to look us over from cellar to roof, including cost accounting and other office and factory systems. Please do not bother answering this ad, unless you can prove by past performances that you are thoroughly qualified to render services of this kind. Please give fullest particulars, including experience, references, and charges in first letter. A 26.

Estimator

ESTIMATOR WANTED — Large plant in Chicago offers excellent opportunity to first-class man experienced on general run of high-grade commercial work. A 865.

Executives

FINANCIAL MAN to take charge of office management and supervise all accounting; preference will be given to a man familiar with printing and advertising; only men of proven executive and organization ability, with references of the very highest grade, will be considered; splendid opportunity for the RIGHT man to make permanent connection with big, progressive firm; please give full particulars regarding experience, salary, etc., in first letter. If possible enclose some kind of photo. A 3.

Managers and Superintendents

WANTED — General foreman or superintendent for job shop in town of 25,000; will sell shares of stock to right party; must come recommended and a practical printer; splendid opportunity for good man; sickness removing one member of firm; excellent field; shop doing large volume of work. A 44.

ASSISTANT SUPERINTENDENT for printing department wanted; exceptional opportunity for live man (35-38) with real practical experience in high-class black and color work. BRIGDENS, LIMITED, Engravers and Printers, Toronto, Canada.

SUPERINTENDENT — Excellent opening for an all-around printer with record of successful production; plant in middle western city doing \$350,000 business; give references and compensation expected. A 43.

Miscellaneous

LEARN LINOTYPING, Monotyping or Intertyping at home in spare time; steady, clean work at \$55 a week; easy to learn through amazing invention, The Thaler Keyboard; mail post card or letter for free book and details of special short-time offer; write NOW. THALER SYSTEM, 24 Loan & Trust Bldg., Washington, D. C.

Pressroom

PRESSROOM FOREMAN — Seven cylinder plant in mid-western city will consider application of a high-grade foreman who can show record of successful production of highest grades of color work; non-union; state working record and salary desired. A 41.

Salesmen

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes, whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

Composing Room

COSMOPOLITAN EXECUTIVE — Young and energetic, who has gone through the mill by the following successive steps: practical printer — Monotype caster operator — keyboard operator — combination operator, gradually specializing in the more intricate Monotype composition, including several years of foreign language export catalogue work — Instructor in Monotype Company school for operators — Traveling representative for Monotype Company — Monotype operator-in-chief in several machine plants — composing room foreman in plant using Monotypes; has executive ability, can handle composing room problems from laying out copy to lock-up, has a very good printing knowledge of French, Spanish, Portuguese and German; is a family man and wants to settle permanently with the firm best able to take full advantage of his knowledge; no union affiliations; moderate salary and share of profits preferred. A 37.

LINOTYPE AND INTERTYPE USERS!

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders, \$10.00. Sent on ten days approval. Write for details. Ordering state whether for LINOTYPE or INTERTYPE.

SOME SPONTANEOUS COMMENT:

Best investment we have ever made.—*Barrington Review*, Barrington, Ill. Were surprised to find how accurate the slugs were.—*Hignell Pig. Co.*, Winnipeg, Man.

One of the best things for a print shop we have seen for some time.—*Patriot Press, Inc.*, Putnam, Conn.

Does the work to perfection. Solves the low slug problem.—*News-Register*, Forest, Miss.

THE NORIB CO., 132 West 31st Street, NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

COMPOSING ROOM FOREMAN, open shop; competent through experience, thorough in stonework, correct margins; student of type faces and correct composition; have executive ability and can appreciate the necessity of a low hour cost; correspondence invited. C. F. RADTKE, 11 Erie street, Milwaukee, Wis.

COMPOSITOR, A-1, desires position with a firm doing better grade printing, monotype shop preferred; experienced on high-class advertising and catalog composition, understands cost system, working knowledge of printing operations; good education; young; open for employment May first. A 24.

SERVICE MAN — Practical top-notch printer, accurate and critical, wants to hear from printing concern or agency in need of a man who can give real printing service; experienced as copy writer, plan man and designer of layouts that appeal and sell quality printing; references given. A 32.

JOB COMPOSITOR, with some experience on stone work, desires a position in a modern and growing plant; one that handles the better class of printing; I am 34 years of age, union, and at present employed, but I would like to make a change; mid-western states or Pacific coast. A 36.

SITUATION WANTED — Apprentice compositor taking I. T. U. Course; permanent, in good job shop, with opportunity to complete apprenticeship. O. D. ERNSBERGER, 403 Elizabeth street, Peoria, Ill.

MONOTYPE COMBINATION MAN wants position; now employed; four years' experience; steady worker and capable of producing good work; non-union; go anywhere. A 33.

Executives

EXECUTIVE HEAD or production foreman desires correspondence with dependable concern seeking a practical printer with character, loyalty, and administrative efficiency of high order; trained in business management, estimating, buying, selling, handling of men; familiar with every department and operation; capable of thinking, acting, planning, producing methodically and economically better printing of every description (black and color); aggressive, progressive, decisive; married, 44; anywhere for permanency; non-union. A 18.

EFFICIENT, PRACTICAL, all-around printer with unusual experience as foreman, superintendent, estimator, salesman and buyer of paper stock and equipment, desires to make a change; accustomed to meet and correspond with the most exclusive customers; best of references; middle aged, married; good habits, religious, well appearing. A 25.

EXPERIENCED ADVERTISING MAN, who can apply his knowledge of advertising to the sale of printing and get results; will consider a sales management; knows estimating. A 19.

Managers and Superintendents

MANAGER — Practical printing experience, having had supervision over large organization; good knowledge of accounting, cost finding, estimating, buying, selling, advertising and management; available for high-class executive position. A 832, care The Inland Printer, 41 Park Row, New York city.

WANTED — A position as mechanical superintendent by practical man of wide experience on all kinds and classes of work; one who knows his business can take full charge and produce satisfactory results; have good executive ability; best of references. A 42.

Office

WANTED — College man, editor and subscription correspondent, 54, desires connection with reliable concern; over 5 years in last engagement; \$50 a week. 930 N. Ridgeland, Oak Park, Ill.

EDITOR AND MANAGER small city daily seeks position in mid-west; might buy interest. A 40.

Pressroom

PRESSROOM FOREMAN — Thoroughly experienced in all classes of commercial half-tone and color, also catalog printing; good executive and can get results; would prefer New York State, Ohio or Western Pennsylvania. A 908.

POSITION WANTED as foreman pressroom; 14 years' experience in modern pressrooms; would prefer Ohio, Pennsylvania or Michigan, but would consider position anywhere. A 20.

PRESSMAN, experienced on Duplex and cylinder presses, desires steady position; union. A 45.

Proofroom

PROOFREADER of exceptional ability seeks position with reliable firm; conversant with every class of work and O. K.'ing for press; speedy and accurate; finest references. A 39.

PROOFREADER — Experienced, practical printer, accurate, wants to hear from concern where careful painstaking work is properly rewarded; union. A 27.

Salesmen

SALESMAN with twenty years' practical printing and sales experience desires location with A-1 concern producing highest grade printed matter; good appearance; good education; best fraternal affiliations; familiar with all departments; can estimate, plan, lay-out and supervise; five years in present position and am satisfied, but will change if sufficient inducement is offered; have automobile; anywhere in U. S. A. A 822.

WANTED TO PURCHASE

PRINTER wants ticket, tag, envelope, label machine or accessories; also roll feed press or attachment. SCHOETTLER, 427 Bloomfield avenue, Bloomfield, N. J.

WANTED — Serviceable secondhand pilot lever press, also quoins and furniture for same; state price. HENRY LEE OWENS, Burlington, Iowa.

WANTED TO BUY — Small, well-equipped printing plant; will want to move same; must be a bargain. Write BOX 1202, Montgomery, Ala.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — A good secondhand New Era printing press for printing in roll. Send full particulars with price to A 23.

BUSINESS DIRECTORY

Bookbinding Machinery

H. P. STOLP & CO., 234 S. Desplaines street, Chicago. Specialists in re-building book sewing machines, case making machines, casing-in machines, folders and folder feeders. Real service.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York, and 132 S. Clinton street, Chicago. The only "safe" gas heaters for all printing presses.

Electrotypes and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Mat and stereo. machinery. Battle Creek, Mich.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSED BOARD — Easy to use, hardens like iron; 5 $\frac{3}{4}$ x9 $\frac{1}{2}$ inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Gold Leaf

LEAF for any purpose — roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Halftone Overlay Process

INSTALL DURO OVERLAY PROCESS. Simple, practical, inexpensive. Write for samples, terms. Makes halftones print right. 804 Bartlett avenue, Milwaukee.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Neutralizers

UTILITY HEATER CO., 239 Centre st., N. Y., and 132 S. Clinton st., Chicago. Electric and gas machines stop offset and elec. troubles, quick-dry ink.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper Cutters

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city. Large stock.

BARNHART BROS. & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

April, 1924

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

THE GOSS PRINTING PRESS CO., 1535 S. Paulina street, Chicago, Ill., newspaper and magazine presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

WE ARE manufacturers since more than 40 years of Printers' Sundries in Metal—composing sticks, galley furniture, locking apparatus, etc.—of high-grade precision. G. E. REINHARDT, Machine Works, Leipzig-Connewitz 114-a, Germany.

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Presses

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printing Price List

UNIVERSAL PUBLISHING CO., 701 W. O. W. bldg., Omaha, Neb. Publishers of Universal printing price list. Write for ten day trial offer and more information.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

The "Small Reinhardt," the only one existing upon the whole market, for jobbing work and small sizes of special rulings. The small Reinhardt Jobbing Disc Ruling Machine should be installed in every plant of modern practice. We furthermore manufacture since more than 40 years large single-sided and double-sided Disc Ruling Machines, as well as Disc Ruling machines for head-printing and ruling combined. G. E. REINHARDT, Dept. Förste & Fromm Machine Works, Leipzig-Connewitz 114-b, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

THE GOSS PRINTING PRESS CO., 1535 South Paulina street, Chicago, Ill., complete line of curved and flat stereo machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRIS, 240 East 33d street, New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th av. and 34th st.; Philadelphia, 17 S. 6th st., and Keystone Type Foundry Supply House, 8th and Locust sts.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central av.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers—Merchants of printing machinery and equipment, materials and supplies—factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

Web Perfecting Presses

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stero and mat machinery; flat bed web presses. Battle Creek, Mich.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

**Redington Counters**

Old Friend of every Printer

F. B. REDINGTON CO.
109 South Sangamon Street
Chicago

**Do you buy electric motors on
Price alone?**

or, do you buy from an economical standpoint? Purchasing properly rebuilt motors, guaranteed under the same standards as a new machine, saves you money—that's economy. Write for quotations. Over 8,000 electrical units in stock, including variable speed motors.

The Fuerst-Friedman Company Cleveland, Ohio



THE time that can be saved by using STRAIT'S REVERSIBLE QUOINS as register quoins, to say nothing of the improved quality of work and ease of operation, is almost inconceivable.

Sold by leading Supply Houses.

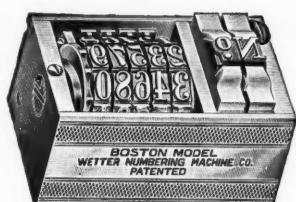
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**Printing Plants and Businesses
BOUGHT AND SOLD**

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

CONNER, FENDLER & CO., 96 Beekman St., New York City

For 38 Years Wetter Numbering Machine Co.



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FACSIMILE IMPRESSION

Builders of Reliable Numbering Machines for
Printing Consecutive Numbers on Paper: the

Boston Model is the Sturdiest
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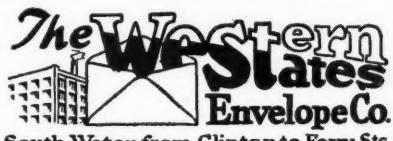
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WETTER NUMBERING MACHINE CO.
Atlantic Ave. and Logan St., Brooklyn, New York, U.S.A.

"WorthWhile Envelope News"

Are You on Its List

EVERY MONTH this gold mine of informative envelope news is bringing cashful facts and opportunities to live printers who want to be through with envelope troubles and disappointments. Countless staple items—new items—odd shapes and sizes that used to be long-time "special" orders—all these are here—ready—in our ten million stock. And "Worth While Envelope News" is full of suggestions for their profitable use. No subscription charge. Just send your name, and you get the "News" with our latest complete price list *free*.



South Water, from Clinton to Ferry Sts.
Milwaukee, Wisconsin



Sell More Printing With a House-Organ

Printers who have made unusual, notable successes are using sales house-organs, almost without exception.

They are not content to wait until buyers feel the urge to use printing, but with their monthly house-organs they create ideas in men's minds and those ideas result in printing sales, in successful, profitable plant operation.

If you haven't a house-organ that is doing that, if you want one that will build your reputation and sales, I'd like to plan and write it for you. You will hold exclusive rights to its use in your business territory. Readable, interesting, helpful copy, sufficient for sixteen pages will arrive on your desk, on the dot, monthly.

W. Douglas McGann, president of the Ontario Company, Chicago, says: "There is need for the kind of writing exhibited in this publication; constructive ideas, attractively presented."

"Printing Art" says: "The articles are out of the ordinary... filled with common-sense... written by someone who knows whereof he speaks."

A printer in Cheyenne, Wyoming, says: "The Hustler went to work ten minutes after it hit the mail box. Stirred up an amazing amount of business. The second issue is working just as consistently as the first."

Ask for samples and data concerning copy that is making money for those printers using it.



OREN ARBOOGUST
1108 Garland Bldg., 58 E. Washington St.
CHICAGO, ILL.

House Organs for Printers

Sinclair and Valentine Company

Makers of

Lithographic, Cylinder and Job Inks, Pulp and Dry Colors

11-21 ST. CLAIR PLACE, NEW YORK

Service Branches

Philadelphia
Baltimore

New Orleans
Chicago

Boston
Cleveland

Los Angeles
Toronto

Montreal
Winnipeg

Again Buckeye Cover Sets New Records

Sales of Buckeye Cover in 1923 exceeded the sales of any previous year by an amount greater than the total cover paper sales of many producers of this grade.

This is the third consecutive year in which the sales of Buckeye Cover have surpassed all former records. Its great margin of supremacy steadily increases.

Since 1894 Buckeye cover has been universally recognized as the Standard Cover Paper of the World. When substantially one pound of every three pounds of cover paper sold in America is Buckeye Cover it is needless to contend that users find its quality good and its price reasonable.

To the twelve standard colors of Buckeye Cover we have now added a corresponding line of Buckeye Cover Envelopes. Used together they produce the finest advertising package obtainable.



The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

TO THE BECKETT PAPER COMPANY, Hamilton, Ohio:

You may send me, without charge, your complete assortment of specimens on Buckeye Cover and Buckeye Cover Envelopes, known as Specimen Box No. 6.

Name

Address

Howard Bond Agents

ALBANY, N. Y.
Potter-Taylor Paper Corp.
ALLENTON, PA.
J. A. Rupp Paper Co.
ATLANTA, GA.
Louisville Paper Co.
BALTIMORE, MD.
B. F. Bond Paper Co.
BINGHAMTON, N. Y.
Stephens & Co.
BOSTON, MASS.
John Carter & Co.
BROOKLYN, N. Y.
General Paper Goods Mfg. Co. (Env.)
CHICAGO, ILL.
Midland Paper Co.
Parker, Thomas & Tucker Paper Co.
CINCINNATI, OHIO
Chatfield & Woods Co.
CLEVELAND, OHIO
Cleveland Paper Mfg. Co.
COLUMBUS, OHIO
Diebold Paper Co.
DAYTON, OHIO
Reynolds & Reynolds Co. (Tablets.)
Buyers' Paper Co.
DETROIT, Mich.
Chope-Stevens Paper Co.
GRAND RAPIDS, MICH.
Quimby-Kahn Paper Co.
HARRISBURG, PA.
Donaldson Paper Co.
HOUSTON, TEX.
The Paper Supply Co.
INDIANAPOLIS, IND.
C. P. Lash Paper Co.
KALAMAZOO, MICH.
Birmingham & Prosser Co.
LOS ANGELES, CAL.
Western Pacific Paper Co.
LOUISVILLE, KY.
Louisville Paper Co.
MILWAUKEE, WIS.
W. F. Nackle Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher-Leffingwell Co.
MONTREAL, CANADA.
McFarlane, Son & Ferguson.
NEW ORLEANS, LA.
Diebold & Wilson Paper Co.
NEW YORK CITY.
H. P. Andrews Paper Co.
Clements & Stockwell, Inc.
J. E. Linde Paper Co.
White-Burbank Paper Co.
OGDEN, UTAH.
Scoville Paper Co.
OMAHA, NEB.
Marshall Paper Co.
PATERSON, N. J.
Paterson Cd. & Paper Co.
PEORIA, ILL.
John C. Strelich Co.
PHILADELPHIA, PA.
Gardner-Bushnell Co.
PITTSBURGH, PA.
Chatfield and Woods Co.
PROVIDENCE, R. I.
John Carter and Co.
PUEBLO, COLOR.
The Colorado Paper Co.
RICHMOND, V. A.
Anderson-Wilson Paper Co.
SAN ANSELMO, CAL.
Marin Paper Co.
SYRACUSE, N. Y.
J. & F. B. Garrett Co.
TORONTO, CANADA.
Barber-Ellis Co.
VANCOUVER, B. C.
Columbia Paper Co.
VICTORIA, B. C.
Columbia Paper Co.
WASHINGTON, D. C.
Frank T. Parsons Paper Co.
WEST CARROLLTON, OHIO.
American Envelope Co. (Env.)
WINNIPEG, CANADA.
Barber-Ellis Co.
ZANESVILLE, OHIO.
State Paper Co.

HOWARD BOND

WATERMARKED

The Nation's Business Paper

Clean & Clear
as Pure,
Sparkling,
Spring Water!

Compare it! Tear it! Test it!
and you will specify it!



Howard Laid Bond
Howard Envelopes
Howard Ledger





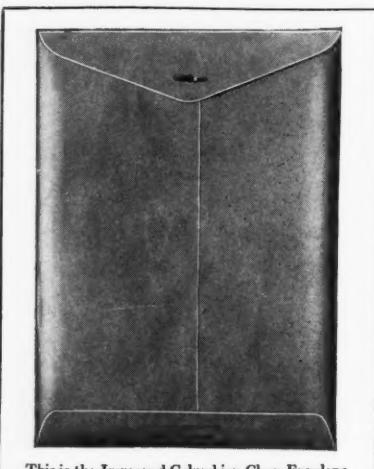
Double-page advertisements of the Improved Columbian Clasp Envelope appear in System, Printers' Ink Weekly, Printers' Ink Monthly, and Mailbag. This advertising is giving business men convincing reasons why it is more economical to use good envelopes.

Your customers are reading these magazines

THE envelope that is well advertised sells more easily and more often.

You make more money on that kind of goods.

The really profitable article



This is the Improved Columbian Clasp Envelope of Jute stock of almost textile toughness. It is clean-cut, squarely folded, gummed with the best adhesive we know of. The clasp is of malleable steel and doesn't break easily. It lines up exactly with the hole in the flap. This envelope sells easily—and stays sold.

is the one your customer accepts quickly.

The Improved Columbian Clasp Envelope is well advertised and well known. Nine out of ten buyers know it by name—and accept it readily.

Seldom is it necessary to explain why *this* envelope is better if *this* is an Improved Columbian Clasp.

Improved Columbian Clasp Envelopes are put up in strong, well-reinforced boxes, with extra-deep covers. These boxes bring them to you in perfect condition—and protect them thoroughly in your stock.

Save your time, and increase your profit by giving your customers the envelope they know—the Improved Columbian Clasp.

It comes in thirty-one useful sizes—to fit anything that can be mailed in an envelope.

The name, Improved Columbian Clasp, and the size number are printed unobtrusively on the lower flap. They make it easy for your customer to re-order the quality and size he had before. They save your time in filling orders.

If your stock of sizes is not complete—see your jobber.

Eleven manufacturing divisions of the United States Envelope Company cover the country. Jobbers can get stock quickly from any of the following:

Location	Division
Worcester, Mass.	Logan, Swift & Brigham Envelope Co.
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Plimpton Manufacturing Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central States Envelope Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	Monarch Envelope Co.

If your jobber doesn't handle the Improved Columbian Clasp Envelope, write the General Offices of the United States Envelope Company, Springfield, Mass., and you will be put into touch with a nearby distributor.

Stonewall Linen Ledger

WITHSTANDING TIME! Ancient Scribes chiseled their records into stone or moulded them in clay tablets. Modern bookkeepers secure permanence for their accounts by entrusting them to STONEWALL LEDGER. This sturdy sheet offers stubborn resistance to the ravages of time. It is a deluxe ledger suitable for banks and business houses desiring the best paper available. It is equally efficient with either pen-and-ink or machine bookkeeping.

STONEWALL LEDGER is made in a variety of sizes and weights and in three colors—buff, blue and white.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corporation	MINNEAPOLIS, MINN.	Minneapolis Paper Co.
APPLETON, WIS.	Woelz Brothers	NASHVILLE, TENN.	Clements Paper Co.
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	NEW ORLEANS, LA.	The Diem & Wing Paper Co.
BIRMINGHAM, ALA.	The Diem & Wing Paper Co.	NEW YORK CITY	F. W. Anderson & Co.
BUTTE, MONT.	Minneapolis Paper Co.	NEW YORK CITY	Sutphin Paper Co.
COLUMBUS, OHIO	The Diem & Wing Paper Co.	NEW YORK CITY	Urquhart Paper Co.
CHICAGO, ILL.	The Blunden Lyon Co.	NORFOLK, VA.	Old Dominion Paper Co.
CINCINNATI, OHIO	The Diem & Wing Paper Co.	OMAHA, NEB.	Field-Hamilton-Smith Paper Co.
CLEVELAND, OHIO	Cleveland Paper Mfg. Co.	OKLAHOMA CITY, OKLA.	Kansas City Paper House
COLUMBUS, S. C.	Epes-Fitzgerald Paper Co.	PHILADELPHIA, PA.	Molten Paper Co.
DULUTH, MINN.	Peyton Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
HOUSTON, TEXAS	The Paper Supply Co.	ST. LOUIS, MO.	Acme Paper Co.
INDIANAPOLIS, IND.	Century Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
KANSAS CITY, MO.	Kansas City Paper House	SAN ANTONIO, TEXAS	San Antonio Paper Co.
LANSING, MICH.	Dudley Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
LOS ANGELES, CAL.	Western Pacific Paper Co.	SPOKANE, WASH.	Spokane Paper & Stationery Co.
LOUISVILLE, KY.	The Rowland Co.	TULSA, OKLA.	Tayloe Paper Co.
MEMPHIS, TENN.	Tayloe Paper Co.	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
WORCESTER, MASS.	Charles A. Esty Paper Co.		

EXPORT—NEW YORK CITY, American Paper Exports, Inc.

NEENAH PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Basic figures show the tendency of publicity is to treble its expenditures every five years. Next year's outlay for printing is set at \$150,000,000 more than last year. New equipment will be sold to meet the demand thus created. Improved machinery will displace slow-moving, obsolescent equipment as cost-reducing, increased-production advantages are made more apparent. But the manufacturer must show—he must demonstrate—if he will sell. The opportunity to show them in numbers and sell them is yours at this exposition.

**Third Educational
Graphic Arts
Exposition**

Milwaukee, August 18 to 23

Authorized by International Association of Printing House Craftsmen; under the auspices of Milwaukee Club of Printing House Craftsmen. The Association is for Trade Education only.

This will be the last Craftsmen's Graphic Arts Exposition until 1927, or later.

Progressive manufacturers are reserving space. Many new things will be shown. They will come in for much attention. Developments and improvements in other machinery devices will also be looked for.

The big Milwaukee Auditorium, occupying an entire city block, will be filled with the exhibits of manufacturers with vision—who know the executive is the one who influences purchase of new equipment and who is responsible for its successful operation. They will be in Milwaukee in unusual numbers, because there are now 45 Craftsmen's Clubs. All of them are laying plans to send big delegations. The employer, the buyer of printing, and the advertiser will also be there.

Make reservation at once. Desirable space is here now. It will not be available a little later, because the Exposition's success is enthusiastically assured. It's going over big. Save later disappointments by getting all the space you require now.

Address all communications to

MILWAUKEE GRAPHIC ARTS EXPOSITION

Phone Broadway 498 • Hotel Pfister • Milwaukee, Wisconsin

Millions

of letterheads every week

are printed and lithographed for large consumers who want a good letterhead at a reasonable cost. Put your work on a quality paper at an economy price—get the volume business—have satisfied customers—and watch them repeat on

RESOURCE BOND

Made by

**GILBERT PAPER COMPANY
MENASHA, WISCONSIN**

For sale by

Boston, Mass.	- - - -	Knight, Allen & Clark, Inc.	New York, N. Y.	- - - - -	Conrow Bros.
Chicago, Ill.	- - - -	Empire Paper Company	New York, N. Y.	Kuenstner & Lucia Paper Company	
Cleveland, Ohio	- - - -	Kingsley Paper Company	New York, N. Y.	- - -	Urguhart Paper Company
Dayton, Ohio	- - - -	The Buyer's Paper Company	Philadelphia, Pa.	- - -	Paper House of Pennsylvania
Indianapolis, Ind.	- - - -	C. P. Lesh Paper Company	Portland, Ore.	- - -	J. W. P. McFall Paper Company
Madison, Wis.	- - - -	Madison Paper Company	Richmond, Va.	- - -	Southern Paper Company
Milwaukee, Wis.	- - - -	Allman-Christianen Paper Company	St. Paul, Minn.	- - -	Inter-City Paper Company
Minneapolis, Minn.	- - - -	Wilcox-Mosher-Lefholm Company	Seattle, Wash.	- - -	Paper Warehouse Company
New Orleans, La.	- - - -	Julius Meyer & Sons, Inc.	EXPORT	- - -	Maurice O'Meara Company, New York, N. Y.

ENVELOPES MADE BY UNITED STATES ENVELOPE COMPANY.



"We didn't notice much result"

—says your customer of his one-time booklet

Take any average business man in your community. You try to interest him in printing as an aid to more business. He answers: "We put out a booklet a year ago, but we didn't notice much result."

On this single experience—or on his experience with single, unrelated pieces of printing, used on widely separated occasions—he bases his opinion that printing doesn't pay.

Printing hasn't paid him, because he doesn't know how to use it. The hard, plain fact is that he doesn't understand how direct advertising works.

The average American business man has an automobile. To buy that automobile, he made up his mind slowly.

He started with a very hazy, general idea. Good printing—and his friends—swayed him—narrowed down his choice to one or two particular makes—and finally convinced him that *one*, the one he afterwards bought, was the right one for him.

The trouble with this merchant is that he has never understood how printing works on *him* as a consumer. Warren advertising like that shown at the right explains printing to him in terms of his own experience, as a prospective buyer.

The 1926 model car bought in 1924

The sale of an automobile takes place in the mind from two months to two years before the deal is completed in the salesroom.

Usually the buyer doesn't know exactly the minute when he did decide to buy a car or what car to buy.

Can you remember exactly when you decided you wanted to marry that girl?

No. You cannot. And neither can a man remember exactly when he and his wife decided they just had to have an automobile.

The type of car and the make of car are decided slowly—usually that the first manufacturer to put a prospect on his mailing list and keep him there gets a long lead on the others.

Whether you are selling automobiles or refrigerating machines, or saxophones or anything else, it's time now to begin work on 1926 trade.

Let your salesmen close this year the business of this year, but you can sit down with your printer and plan the direct advertising that will begin the work that they can finish when your 1926 goods are on the market. It is the printer who is closer to the man who has been two years slowly making up his mind that he wants to buy the thing you sell.

Printing helps him make up his mind—and with better printing, he makes it up faster. Better paper and better printing applied to a good mailing list insure a future demand.

[better paper
= better printing]
The simple way to prepare effective direct mail advertising is described in a series of books known as the "More Business Series." You can obtain them as they are published by S. D. Warren Company, distributor of Warren's Standard Printing Papers.

S. D. WARREN COMPANY • BOSTON, MASS.

WARREN'S STANDARD PRINTING PAPERS

Tested for printing, folding, and binding qualities

Distributer's Name



THIS is one of the Warren advertisements* appearing in the newspapers of 45 important cities. These newspaper advertisements are supplemented by the Warren "More Business Series" booklets. Ask your Warren distributor for "The little old man at the roll-top desk" and other booklets in this Warren series.

*Actual size 12½ inches x 3 columns

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

WARREN'S STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

THE WARREN STANDARD PRINTING PAPERS ARE

WARREN'S CAMEO

Plate Coated Book, Post Card, and Cover. Dull coated for artistic half-tone printing. Its surface reflects no light.

WARREN'S SILKOTE

Dullo-Enamel and Silkote Post Card. An inexpensive semi-dull surface stock, noted for its practical printing qualities.

WARREN'S WARRENFOLD

Strong coated book. Strong body, good folding qualities, smooth even printing surface.

WARREN'S LUSTRO

Glossy coated for highest quality half-tone work either in color or black and white.

WARREN'S WARRENTOWN COATED BOOK

Glossy coated especially developed for process color printing in fine books and catalogs.

WARREN'S CUMBERLAND COATED BOOK

A generally popular, relatively inexpensive glossy coated paper for half-tone printing.

WARREN'S LITHO COATED

For lithograph and miscellaneous label printing of the better sort.

WARREN'S LITHO SUPER

Adapted to lithograph and miscellaneous label printing where the use of Litho Coated is not warranted.

WARREN'S LITHO MACHINE

For lithograph, miscellaneous label, and other classes of printing where a substantial, hard-sized machine finish paper is required.

WARREN'S OFFSET

For offset and letterpress printing.

WARREN'S PRINTONE

A semi-coated paper especially suited to large edition work requiring half-tones.

WARREN'S LIBRARY TEXT

An English finish paper taking medium screen half-tones satisfactorily and without glare.

WARREN'S OLDE STYLE

A watermarked antique finish paper which lends dignity and distinction to book work devoted to type and simple line illustrations.

WARREN'S CUMBERLAND SUPER BOOK

A super-calendered paper of standard quality for half-tone illustrations, line cuts and text.

WARREN'S CUMBERLAND MACHINE BOOK

A moderately priced machine finish paper of the first quality, suitable for large editions.

WARREN'S INDIA

For extra-thin editions. 1420 pages to the inch.

WARREN'S THINTEXT

A thin, opaque paper for commercial work.



It's Always Flat on the Feed Board and Stays Flat in the Racks

THAT is why you have good press production when running McLaurin-Jones gummed paper. If there is one thing we like to talk about, it is our ability to make gummed papers that will stay flat, not only during the life of the job, but until the last sheet is finally used.

And that brings up another point we wish to emphasize—the good adhesive qualities of our dextrine and fish glue, guaranteed not to cake or block.

You can buy McLaurin-Jones' paper under two mill brand names—
IDEAL GUARANTEED FLAT—JONES LI-FLAT.

We are well represented by distributors in all the principal cities. Send for sample books or sample sheets. We want you to know all about our product.

McLAURIN-JONES COMPANY

MAIN OFFICE

Brookfield, Mass.

Mills : Brookfield, Mass., Newark, N. J., Ware, Mass.

NEW YORK OFFICE
150 Nassau Street

Branch Offices
CHICAGO OFFICE
1858-9 Transportation Bldg.

CINCINNATI OFFICE
600 Provident Bank Bldg.



PORCELAIN ENAMEL

- A COATED PAPER FOR JOBS WHERE
COSTS MUST BE CLOSELY WATCHED

ALLIED Porcelain Enamel is a good sheet at a low price. It has been carefully developed to embody most of those characteristics sought in a paper made for particularly high grade work. The raw stock is good. It is 100% casein sized. The coating is carefully applied. It meets the need beautifully for catalogs, booklets, house organs and folders which are to be well printed but in which costs are to be held down.

The very fact that printers and advertisers have been attracted to our papers to such an extent that we find it necessary to operate 34 coating machines, comprising one of the largest coating divisions in the country, indicates the exceptional value to be found, not only in Porcelain Enamel but in other Allied coated sheets as well. See for yourself. We will gladly send samples on request.

ALLIED PAPER MILLS, KALAMAZOO, MICHIGAN

*In writing for samples please address Desk 4, Office 7
NEW YORK WAREHOUSE, 471-473 ELEVENTH AVE.*

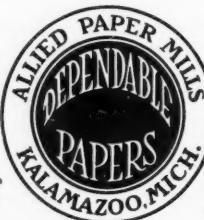
PORCELAIN ENAMEL
SUPERIOR ENAMEL
SUPERBA ENAMEL

Allied Mill Brands
LIBERTY OFFSET
VICTORY DULL COAT
A. P. M. BOND
DEPENDABLE OFFSET

KENWOOD TEXT

Besides these papers we stock, both at the Mills and our New York Warehouse, Monarch C. S. Litho, Laid Memograph, French Folio, Standard M. F. in white and colors, Standard Super in white and colors, Index Bristol in white and colors, Offset Blanks, Litho Blanks, Translucent Bristol and Campaign Bristol.

ALLIED **PAPERS**
10 Paper Machines 34 Coating Machines



LINOTYPE LINING GOTHICS

GOTHIC NO. 32 WITH GOTHIC NO. 33

12 Point Gothic No. 33

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUID

12 Point Gothic No. 32

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUID

12 Point Gothic No. 33a

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND

12 Point Gothic No. 32a

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND

12 Point Gothic No. 33b

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO D

12 Point Gothic No. 32b

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO D

12 Point Gothic No. 33c

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN. MEETI

12 Point Gothic No. 32c

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN. MEETI

6 Point Gothic No. 33

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN. MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFI

6 Point Gothic No. 32

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN. MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFI

6 Point Gothic No. 33a

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOU

6 Point Gothic No. 32a

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOU

6 Point Gothic No. 33b

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART

6 Point Gothic No. 32b

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART

6 Point Gothic No. 33c

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

6 Point Gothic No. 32c

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

TRADE **LINOTYPE** MARK

MERGENTHALER LINOTYPE COMPANY

29 RYERSON STREET, BROOKLYN, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

AGENCIES IN THE PRINCIPAL CITIES OF THE WORLD



PROSPECTORS in the paper field are never disappointed in the quality of BYRON WESTON CO. PAPERS. They pan out above par. They surpass the claims which have been staked out for them. Considering the valuable service which they render to the makers of valuable public records and commercial documents, it is no exaggeration to say BYRON WESTON CO. PAPERS are worth their weight in gold nuggets.

Famous Weston Papers

WESTON LINEN RECORD: For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON FLEXO LEDGER: For flat opening loose leaf ledgers. Made with hinge in the paper.

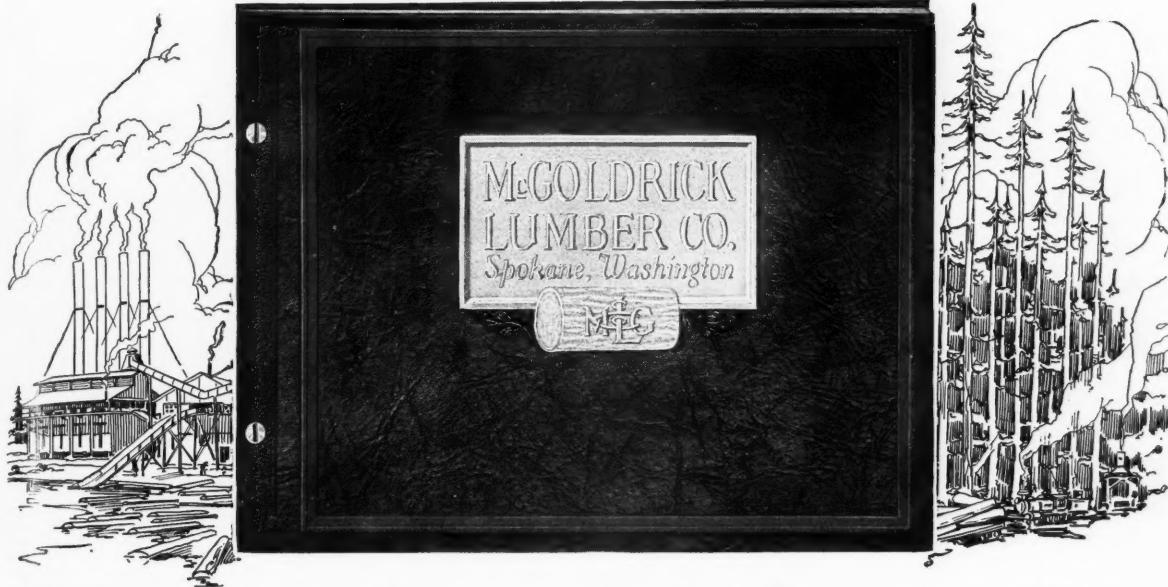
WESTON WAVERLY LEDGER: For general commercial requirements. A splendid writing and printing paper at a medium price.

WESTON DEFIANCE BOND: For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

WESTON TYPOCOUNT: For the particular requirements developed by machine bookkeeping.

State Your Writing or Ledger Paper Needs and We Will Send You Interesting Exhibits for Test and Examination

BYRON WESTON COMPANY, Dalton, Mass.



Distinctive Covers Help Printing Sales

IN producing a historical booklet for The McGoldrick Lumber Co., the Inland American Printing Co., of Spokane, used Molloy Made Leather-Cloth Covers—because their distinctive appearance would influence people to read, save and remember a book so worthy of a fine cover—and their durability would permanently preserve its attractiveness.

The same distinctive qualities of Molloy Made Covers that helped the Inland American Printing Co. land an attractive order are helping other printers to serve their customers better by increasing the impression and sales value of books and catalogs they produce.

Molloy Made Covers are beautifully embossed and colored. They create a favorable impression that literally slips the reader into the inside pages. They will stand the hardest usage and can be had in a great variety of designs and color effects.

We will gladly work with other printers just as we did with the Inland American Printing Co. Send us a sample or dummy the next time you figure on a catalog or booklet job. We will furnish sketches, samples and selling co-operation that will help you to get the order and give your customer a distinctive and better pulling book.

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS
 Chicago Offices, 2857 N. Western Ave. Eastern Sales Office, 300 Madison Ave., New York
 Carlton Publicity, Ltd., London, England

MOLLOY MADE
Commercial Covers for Every Purpose



*Why you should use
Bingham's Composition
Rollers*
No. 4 of a Series of Facts

Reliability

Proved by 75 Years' Service

SINCE 1849, when Bingham's Composition Rollers were first offered to the printing trade, they have been favored by printers who realize the importance of using the finest rollers money can buy in producing high grade presswork.

We know of 10,000 pressrooms where Bingham's Composition Rollers are considered as necessary as presses, and can cite printing establishments that have used them for periods ranging up to thirty years.

Our record of seventy-five years of service and progress is your guarantee of our knowledge of the art of making printers' rollers.

Use our Red Labels. Ship to our nearest Factory.

Sam'l Bingham's Son Mfg. Co.
634-704 Sherman St., Chicago

PITTSBURGH
88-90 South 13th St.

KANSAS CITY
706-708 Baltimore Ave.

CLEVELAND, OHIO
1285 West Second St.

DALLAS
1306-1308 Patterson Ave.

DES MOINES
1025 West Fifth St.

ST. LOUIS
514-516 Clark Ave.

ATLANTA
40-42 Peters St.

INDIANAPOLIS
151-153 Kentucky Ave.

MINNEAPOLIS
721-723 Fourth St., So.

SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

For 75 Years Bingham's Reliable Printers' Rollers

Genuine Keratol

for Better Bindings

WHEREVER the mail man goes you will find Genuine Keratol—dressing up a booklet or catalog, giving a dignified and respectful air to the message of some good business house.

Printers and bookbinders who have learned the value and economy of Genuine Keratol as a binding material know that its use reflects credit upon their product.

Business men who have used Genuine Keratol as a covering for direct mail efforts know the value of proper clothing for their "silent salesmen."

Send for FREE book of samples showing Genuine Keratol in a variety of weights, grains and colors. Give them your own test, and submit your next booklet job estimate to include Genuine Keratol bindings. It will mean more profit—and a better satisfied customer.

MADE BY

THE KERATOL COMPANY
NEWARK, N. J.

Fill in the Coupon and Mail Today

The Keratol Co.

Dept. B 4, Newark, N. J.

Gentlemen: Please send me your book of samples.

Name.....

Street.....

City.....





Are People Eye-Minded?

To answer this question look through the current magazines, catalogues, newspapers, in fact most forms of modern literature; watch the crowds swarming into the motion picture theaters; consider the salaries of the famous cartoonists; review the posters used during the war; notice the publicity of the coming political campaign. You will be convinced that people respond to pictorial appeal.

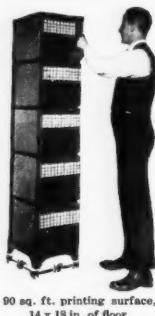
Crescent art and engraving service can help you take full advantage of your advertising space.

**CRESCENT ENGRAVING CO.
KALAMAZOO, MICHIGAN.**

Lost: a Cut—Lost: a Temper Lost: a Customer

Start the Vertifile Way and Stop Losing

File or find any cut in a few seconds in
—Modern steel equipment beautifully
finished and made to—



90 sq. ft. printing surface,
14 x 18 in. of floor.

Store cuts vertically (the right way),
Save floor space,
Save time and "grief,"
Keep cuts clean,
Protect them from scratches, dirt,
warpage, fire, etc.
The sectional book-case idea, no
construction work necessary.
Begin now and add sections as you need
them—there is no limit to capacity.
Any intelligent boy or girl can be cut
keep the Vertifile way.

Less in cost than a good plate lost.

The Vertifile

Harlo R. Grant & Co., 2322 Madison St., Chicago

Harlo R. Grant & Co.
Kindly send information on the Vertifile for filing and finding cuts.

Attention of _____

Co.
Date _____ Address _____

There's Money in the Melting Pot

WHETHER you are able to claim it or not depends upon you and the kind of metal pot you are using on your slug-casting machine or on your Monotype caster.

FORTIFIED

Interchangeable

ELECTRIC METAL POTS

occupy the same place in melting pots as machine composition occupies in the type-setting field.

- saves money by saving time.
- reduces overhead by increasing output.
- gives the operator as high as 25% more time to devote to other duties
- conserves health by eliminating entirely the poisonous gas fumes.

You are paying for a Fortified Interchangeable Electric Pot whether you own it or not. With a Fortified Pot you are enabled to take money from the pot instead of wasting it in the older and less efficient metal pot.



Contains valuable information about how to adjust machine troubles, metals, formulas, "toners," a wealth of facts and figures that will reduce your labor and increase your output.

This book is free upon request to

FORTIFIED MFG. CO.
14th and Agnes Avenue
Kansas City, Mo.

"FORTIFIED Means SATISFIED"

The Doyle Electric Sheet Heater

Patented

Prevents Offset Eliminates Static
Better Work—Faster Speed

Miehle Vertical, \$40 Kelly Press, \$40
Miller Feeder, \$32.50, \$35
Klymax Feeders, \$25

Saves the Price on One Job Where it Eliminates Slipsheets

Attaches to Your Ordinary Electric Light Socket
Simple • Economical • Durable • Effective

Also made in types for Cylinder and Rotary Presses
or any machinery requiring elimination of static
electricity or smudging and offsetting.

The J.E. DOYLE COMPANY
310 Lakeside Ave., N. W., Cleveland, O.

Also Manufacturers of
THE DOYLE VACUUM SHEET CLEANER
For removing dirt and lint from stock on long runs. Keeps ink clean and
eliminates wash-up.

THE DOYLE-ALLEN INK DISTRIBUTOR (Patented)
Cylinder Press distribution applied to Platen Presses.

How many ways do you use Cover Papers?



IDEAS are wonderful things. You can turn good ones into orders. But good ideas are scarce. That is what makes them valuable.

Ideas are worth looking for. They are worth getting, weighing, and judging as to their value and merit. They are worth sending for, when they are prepared in a broadside which may be had for the asking. Just one real idea might mean many orders to you.

In this case, the ideas concern the uses of Cover Papers. There are ideas old, and ideas new, in the broadside shown here. Some which are old to you may be new to others. Some which are old to others may be new to you. At least, look them over. If you are not on the mailing list of a Butler Division, look over the list on this page, and write to the one nearest to you, asking for the Cover Broadside, Mailing F.

BUTLER PAPER CORPORATIONS

*Write to the Division
in this list which is nearest to you*

J. W. BUTLER PAPER COMPANY	CHICAGO
STANDARD PAPER COMPANY	MILWAUKEE
McCLELLAN PAPER COMPANY	MINNEAPOLIS
McCLELLAN PAPER COMPANY	ST. PAUL
McCLELLAN PAPER COMPANY	DULUTH
BUTLER PAPER COMPANY	DETROIT
CENTRAL MICHIGAN PAPER COMPANY .	GRAND RAPIDS
AMERICAN PAPER MILLS CORPORATION . .	NEW YORK
MISSISSIPPI VALLEY PAPER CO.	ST. LOUIS
MISSOURI-INTERSTATE PAPER CO.	KANSAS CITY
SOUTHWESTERN PAPER COMPANY	DALLAS
SOUTHWESTERN PAPER COMPANY	FORT WORTH
SOUTHWESTERN PAPER COMPANY	HOUSTON
BUTLER PAPER COMPANY	DENVER
SIERRA PAPER COMPANY	LOS ANGELES
PACIFIC COAST PAPER COMPANY	SAN FRANCISCO
PACIFIC COAST PAPER COMPANY	FRESNO
ENDICOTT PAPER COMPANY	PORTLAND, ORE.
MUTUAL PAPER COMPANY	SEATTLE
BUTLER AMERICAN PAPER COMPANY	CHICAGO
PATTEN COMPANY, LTD.	HONOLULU

Who Buys White Space?

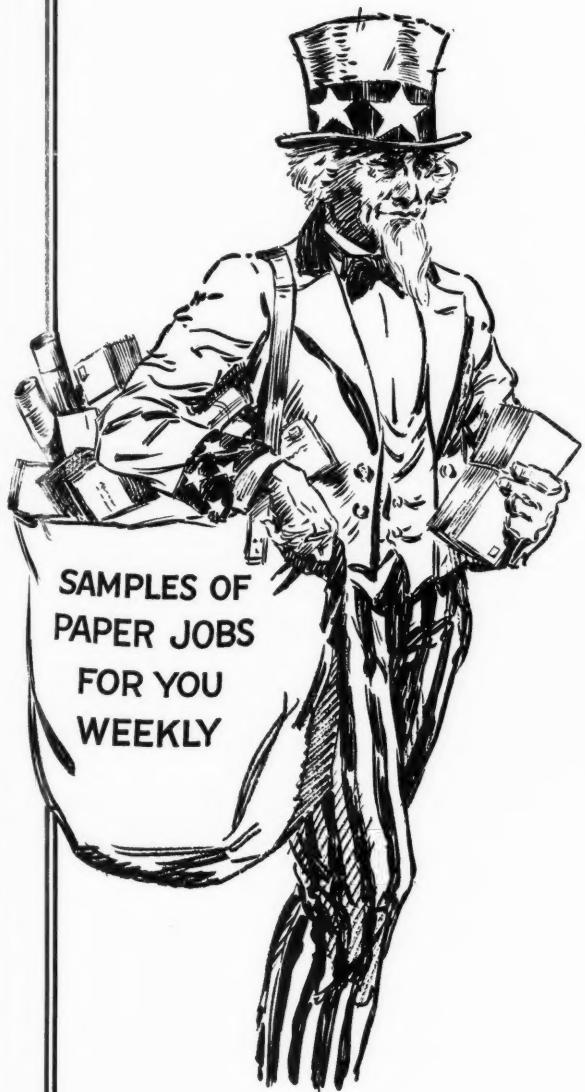
*90 per cent of the advertising
space in America is
purchased by*

**The Readers of
Space Buyer's Analyst**

*A sample copy will be sent
to you upon request*

SPACE BUYER'S ANALYST

324 West 42d Street
New York City



We Mail
EVERY WEEK
to 5000 Printers
10 Samples of
Paper and Card-
board
JOBS and
SECONDS

Complete Description, Price,
Size, etc., is printed on a sample
of actual stock offered.

Every lot is a bargain and is stock
used in every printing shop.

A Postal puts you on our Mailing List for Weekly Samples.

Sabin Robbins Paper Co.

National Distributors of Paper Mill Jobs

CLEVELAND, O.

MIDDLETOWN, O.

Branch Offices

Detroit, Mich.
'Phone—Main 6889

Cincinnati, Ohio
'Phone—Main 650

St. Louis, Mo.
'Phone—Olive 9197

Two papers worth knowing—

HYLOPLATE and

It pays to watch new developments in printing paper as well as in selling and advertising methods. . . .

While these Kimberly-Clark papers are not exactly new, they have not been advertised previous to this winter. And consequently their wide range of usefulness is news to many buyers of printing.

You will find in Hyloplate and Hylo English Finish an unusual degree of opacity, a quick drying of ink, a smooth, even surface, and clean, bright color. All this at an attractive paper cost.

Prominent paper merchants in every territory, listed on the page adjacent, carry these papers in stock and will furnish printed samples, showing printed results with halftone screens from 100 to 150 lines. These samples, free on request, will prove of interest, and perhaps of direct value to you.

Kimberly-Clark Company
-Established 1872-

Neenah, Wisconsin

Offices in New York : Chicago : Los Angeles
51 Chambers St. 208 S. LaSalle St. 510 W. Sixth St.

Hylo English Finish

The paper merchants listed below carry Hyloplate and Hylo English Finish in stock in the regular weights and sizes.

ATLANTA	The Chatfield & Woods Company	MILWAUKEE	The E. A. Bouer Company
BUFFALO	The Ailing & Cory Company	MINNEAPOLIS	Minneapolis Paper Company
BUTTE	Minneapolis Paper Company	NASHVILLE	Graham Paper Company
CHICAGO	Bradner Smith & Company Chicago Paper Company Parker Thomas & Tucker Paper Co. Swigart Paper Company	NEW ORLEANS	Graham Paper Company E. C. Palmer & Company, Ltd.
CINCINNATI	The Chatfield & Woods Company	NEW YORK CITY	The Canfield Paper Company
CLEVELAND	The Petrequin Paper Company	OKLAHOMA CITY	Kansas City Paper House Western Newspaper Union
DALLAS	Graham Paper Company	OMAHA	Carpenter Paper Company Field-Hamilton-Smith Paper Company Western Paper Company
DENVER	The Carter Rice & Carpenter Paper Co. Graham Paper Company	PHILADELPHIA	The Canfield Paper Company
DES MOINES	Carpenter Paper Company of Iowa Western Newspaper Union	PITTSBURGH	The Chatfield & Woods Company
DETROIT	Beecher Peck & Lewis	PUEBLO	Colorado Paper Company
EL PASO	Graham Paper Company	ROCHESTER	The Ailing & Cory Company
FARGO	Western Newspaper Union	SALT LAKE CITY	Western Newspaper Union
INDIANAPOLIS	Crescent Paper Company	SAN ANTONIO	San Antonio Paper Company
KANSAS CITY	Graham Paper Company Kansas City Paper House	SAN FRANCISCO	General Paper Company
LINCOLN	Lincoln Paper Company Western Newspaper Union	SIOUX CITY	Western Newspaper Union
LITTLE ROCK	Western Newspaper Union	ST. LOUIS	Graham Paper Company
LOS ANGELES	Western Pacific Paper Company	ST. PAUL	E. J. Stillwell Paper Company
LOUISVILLE	Southeastern Paper Company	TOLEDO	The Commerce Paper Company
		WICHITA	Western Newspaper Union

Kimberly-Clark Company
-Established 1872-

Neenah, Wisconsin

More than 7000 Presses

ARE NOW EQUIPPED WITH THE

Chapman Electric Neutralizer

4147 ARE INCLUDED IN THIS PARTIAL
LIST OF USERS ON 5 OR MORE PRESSES

Alico Gravure Corp., Branches.....	15	Ginn & Co., Cambridge, Mass.....	51
Alpine Press, Boston, Mass.....	5	Globe Ticket Co., Philadelphia, Pa.....	5
American Art Works, Coshocton, Ohio.....	8	Goes Litho Co., Chicago, Ill.....	8
American Book Co., Branches.....	56	Goldman, Isaac, Co., New York City.....	20
American Colotype Co., Branches.....	57	Government Printing Office, Washington, D. C.....	108
Anderson, Alexander, Toronto, Ont., Can.....	5	Great Atlantic & Pacific Tea Co., Jersey City, N. J.....	6
Art Gravure Corp., Branches.....	6	Green, William, New York City.....	29
Atlantic Printing Co., Boston, Mass.....	7	Griffith-Stillings Press, Boston, Mass.....	5
Bartt Press, Cambridge, Mass.....	12	Grolier Crafts Press, New York City.....	5
Berkley Press, New York City.....	5	Haber, P. B., Printing Co., Fond du Lac, Wis.....	5
Berwick & Smith Co., Norwood, Mass.....	48	Haddon Press, Inc., Camden, N. J.....	44
Best W. S., Ptg. Co., Boston, Mass.....	5	Hall, W. F., Printing Co., Chicago, Ill.....	5
Blade Printing Co., Toledo, Ohio.....	6	Hamilton Printing Co., E. Greenbush, N. Y.....	5
Blakely Printing Co., Chicago, Ill.....	10	Haywood Publishing Co., Lafayette, Ind.....	7
Blanchard Press, New York City.....	26	Heer, F. J., Publishing Co., Columbus, Ohio.....	7
Alfred Bleyer & Co., Brooklyn, N. Y.....	5	Henneberry Co., Chicago, Ill.....	8
Bradstreet Co., New York City.....	6	Hewitt, Wm. G., Co., Brooklyn, N. Y.....	8
Braunworth & Co., Brooklyn, N. Y.....	15	Hillson & Etten Co., Chicago, Ill.....	9
Brethren Publishing Co., Elgin, Ill.....	8	Hoard, W. D., & Sons Co., Fort Atkinson, Wis.....	9
Brockway-Fitzhugh-Stewart, Inc., Brooklyn, N. Y.....	15	Homestead Co., Des Moines, Iowa.....	13
Brooklyn Eagle, Brooklyn, N. Y.....	14	Homewood Press, Chicago, Ill.....	11
Brown & Bigelow, St. Paul, Minn.....	9	Housekeeper Corporation, Minneapolis, Minn.....	13
Brown, M. B., Ptg. & Bdg. Co., New York City.....	45	Howard, A. T., Co., Boston, Mass.....	13
Brush, O. B., Corp., Brooklyn, N. Y.....	45	Howell, F. M., Co., Elmira, N. Y.....	5
Bryant Press, Toronto, Ont., Can.....	6	Hunter Rose Co., Toronto, Ont., Can.....	5
Butterick Publishing Co., New York City.....	51	International Magazine Co., New York City.....	10
Buxton & Skinner Stationery Co., St. Louis, Mo.....	20	International Textbook Co., Scranton, Pa.....	12
Capper Publications, Topeka, Kan.....	9	Interstate Printing Co., St. Louis, Mo.....	6
Carey Printing Co., Bethlehem, Pa.....	53	Jensen Printing Co., Minneapolis, Minn.....	11
Carey Show Print, New York City.....	9	Jersey City Printing Co., Jersey City, N. J.....	12
Case, Lockwood & Brainard Co., Hartford, Conn.....	11	Johnson & Johnson, New Brunswick, N. J.....	5
Chapple Publishing Co., Dorchester, Mass.....	8	Joyce, Kane & Albrecht, Chicago, Ill.....	5
Clement, J. W., Co., Buffalo, N. Y.....	19	Judd & Detweiler, Inc., Washington, D. C.....	14
Collier, P. F., & Son, New York City.....	10	Kable Bros. Co., Mt. Morris, Ill.....	9
Columbian Colotype Co., Chicago, Ill.....	5	Kansas State Printer, Topeka, Kan.....	5
Commercial Printing Co., Akron, Ohio.....	5	Karle Litho. Co., Rochester, N. Y.....	7
Commonwealth Press, Worcester, Mass.....	11	Kehlmann, L. Co., New York City.....	10
Conde Nast Press, Inc., Greenwich, Conn.....	5	Kehm, Fietisch & Miller Co., Chicago, Ill.....	8
Cootey Co., Minneapolis, Minn.....	9	Keith, Geo. E., Shoe Co., Brockton, Mass.....	6
Corday & Gross Co., Cleveland, Ohio.....	9	Kellogg, Andrew H., Co., New York City.....	6
Cornelius Printing Co., Indianapolis, Ind.....	5	Kenfield, Leach Co., Chicago, Ill.....	20
Corson Mfg. Co., Lockport, N. Y.....	7	Ketterlinus Litho. Mfg. Co., Philadelphia, Pa.....	9
Crowell Publishing Co., Springfield, Ohio.....	25	Kimball, Storer Co., Minneapolis, Minn.....	8
Cuneo-Henneberry Co., Chicago, Ill.....	28	Kingsport Press, Kingsport, Tenn.....	8
Curran, Con P., Ptg. Co., St. Louis, Mo.....	17	Kiebold Press, New York City.....	5
Curtis Publishing Co., Philadelphia, Pa.....	163	Knot Printing Co., New York City.....	11
Dancey-Davis Press, New York City.....	7	Langer, Ed., Ptg. Co., Jamaica, N. Y.....	15
De La Mare, A. T., Ptg. & Pub. Co., New York City.....	7	Lapidus Printing Co., New York City.....	5
De Vinne Press, New York City.....	27	Lau, Max, Colotype Co., Chicago, Ill.....	8
Diamond Press, New York City.....	7	Lipshitz Press, New York City.....	10
Donnelley, R. R., & Sons Co., Chicago, Ill.....	57	Little, J. J., & Ives Co., New York City.....	39
Donohue, M. A., & Co., Chicago, Ill.....	24	Livermore & Knight Co., Providence, R. I.....	7
Doty Pub. Co., Des Moines, Iowa.....	5	London Ptg. & Litho. Co., London, Ont., Can.....	10
Doubleday, Page & Co., Long Island, N. Y.....	32	Loring Axtell Co., Springfield, Mass.....	7
Dubois Press, Rochester, N. Y.....	6	Lyon, J. B., Co., Albany, N. Y.....	11
Dun, R. G., & Co., New York City.....	11	Mack, Joseph, Ptg. Co., Detroit, Mich.....	6
Eaton, T., & Co., Toronto, Ont., Can.....	18	Maclean Publishing Co., Toronto, Ont., Can.....	11
Eaton, T., & Co., Winnipeg, Man., Can.....	10	Madison Square Press, New York City.....	10
Educational Publishing Co., Dorchester, Mass.....	5	Magill-Weinheimer Co., Chicago, Ill.....	5
Edwards & Broughton Co., Raleigh, N. C.....	5	Mail & Express Job Print, New York City.....	10
Edwards & Franklin Co., Cleveland, Ohio.....	5	Manz Engraving Co., Chicago, Ill.....	25
Eliert Printing Co., New York City.....	13	Maqua Co., Schenectady, N. Y.....	16
Ellis, Geo. H., Co. (Inc.), Boston, Mass.....	10	McCal Publishing Co., New York City.....	9
Eschenbach Printing Co., Easton, Pa.....	9	McCaskey Register Co., Alliance, Ohio.....	12
Essex Press, Newark, N. J.....	18	McGraw-Hill Co., New York City.....	24
Excelsior Printing Co., Chicago, Ill.....	22	McGrath-Sherrill Press, Boston, Mass.....	6
Fairthorn Co., Chicago, Ill.....	5	Methodist Book Concern, New York City.....	28
Farmers' Advocate, Winnipeg, Man., Can.....	7	Metropolitan Life Ins. Co., Long Island City, N. Y.....	20
Farnham Ptg. & Staty. Co., Minneapolis, Minn.....	6	Metropolitan Syndicate Press, Chicago, Ill.....	10
Federal Printing Co., New York City.....	47	Meyer-Rotier Co., Milwaukee, Wis.....	13
Fell, Wm. F., & Co., Philadelphia, Pa.....	14	Middleditch, L. Co., New York City.....	13
Ferguson, Geo. L., Co., New York City.....	10	Morrill Press, Fulton, N. Y.....	5
Ferris Printing Co., New York City.....	11	Multi-Colotype Co., Cincinnati, Ohio.....	20
Fleet McGinley Co., Baltimore, Md.....	7	Munsey, F. A., Co., New York City.....	20
Flint Printing Co., Flint, Mich.....	7	Murphy, Thomas D., Co., Red Oak, Iowa.....	9
Foley & Co., Chicago, Ill.....	7	National Capital Press, Washington, D. C.....	11
Forbes Litho. Mfg. Co., Chelsea, Mass.....	46	National Ptg. & Pub. Co., Chicago, Ill.....	8
Forman-Bassett-Hatch Co., Cleveland, Ohio.....	6	Neo Gravure Corp., New York City.....	5
Ft. Wayne Printing Co., Ft. Wayne, Ind.....	46	Neumann Bros., New York City.....	5
Chas. Francis Press, New York City.....	40	Neumann Bros., New York City.....	5
Franklin Press, Detroit, Mich.....	7	Neumann Bros., New York City.....	5
Franklin Printing Co., Philadelphia, Pa.....	36	Neumann Bros., New York City.....	5
Gair, Robert, Co., Brooklyn, N. Y.....	42	Neumann Bros., New York City.....	5
Gaw-O'Hara Envelope Co., Chicago, Ill.....	6	Neumann Bros., New York City.....	5
Gazette Printing Co., Ltd., Montreal, Que., Can.....	14	Neumann Bros., New York City.....	5
Genesee Valley Litho Co., Rochester, N.Y.....	5	Neumann Bros., New York City.....	5
Giles Printing Co., New York City.....	5	Neumann Bros., New York City.....	5
Gilson, F. H., Co., Boston, Mass.....	6	Neumann Bros., New York City.....	5
Nevens Church Press, Bloomfield, N. J.....	6	Nevens Church Press, Bloomfield, N. J.....	6
New York Times, New York City.....	8	New York Times, New York City.....	8
New York World, New York City.....	17	New York World, New York City.....	17
O'Brien, C. J., Co., New York City.....	16	O'Brien, C. J., Co., New York City.....	16
Ockford Printing Co., Detroit, Mich.....	6	Ockford Printing Co., Detroit, Mich.....	6
Owen, F. A., Pub. Co., Dansville, N. Y.....	8	Owen, F. A., Pub. Co., Dansville, N. Y.....	8
Periodical Press, New York City.....	14	Periodical Press, New York City.....	14
Phelps Publishing Co., Springfield, Mass.....	10	Phelps Publishing Co., Springfield, Mass.....	10
Pictorial Review Co., New York City.....	64	Pictorial Review Co., New York City.....	64
Pilgrim Press, Boston, Mass.....	8	Pilgrim Press, Boston, Mass.....	8
Pinkham Press, Boston, Mass.....	6	Pinkham Press, Boston, Mass.....	6
Plimpton Press, Norwood, Mass.....	25	Plimpton Press, Norwood, Mass.....	25
Pooler Bros., Chicago, Ill.....	17	Pooler Bros., Chicago, Ill.....	17
Procter & Collier Co., Cincinnati, Ohio.....	5	Procter & Collier Co., Cincinnati, Ohio.....	5
Prudential Ins. Co. of America, Newark, N. J.....	27	Prudential Ins. Co. of America, Newark, N. J.....	27
Public Press, Ltd., Winnipeg, Man., Can.....	11	Public Press, Ltd., Winnipeg, Man., Can.....	11
Publishers Printing Co., New York City.....	42	Publishers Printing Co., New York City.....	42
Pugh, A. H., Printing Co., Cincinnati, Ohio.....	11	Pugh, A. H., Printing Co., Cincinnati, Ohio.....	11
Quadrat Color Co., New York City.....	17	Quadrat Color Co., New York City.....	17
Rand, McNally & Co., Branches.....	62	Rand, McNally & Co., Branches.....	62
Rankin, J. C., Co., New York City.....	12	Rankin, J. C., Co., New York City.....	12
Rawleigh Co., W. T., Freeport, Ill.....	9	Rawleigh Co., W. T., Freeport, Ill.....	9
Read Printing Co., New York City.....	10	Read Printing Co., New York City.....	10
Rees Printing Co., Omaha, Neb.....	5	Rees Printing Co., Omaha, Neb.....	5
Regan Printing House, Chicago, Ill.....	9	Regan Printing House, Chicago, Ill.....	9
Regensteiner Colotype Co., Chicago, Ill.....	36	Regensteiner Colotype Co., Chicago, Ill.....	36
Remington Printing Co., Providence, R. I.....	5	Remington Printing Co., Providence, R. I.....	5
Review & Herald Pub. Assn., Washington, D. C.....	8	Review & Herald Pub. Assn., Washington, D. C.....	8
Riverside Press, Cambridge, Mass.....	19	Riverside Press, Cambridge, Mass.....	19
Rogers & Co., Chicago, Ill.....	8	Rogers & Co., Chicago, Ill.....	8
Rotary Gravure Press, San Francisco, Cal.....	6	Rotary Gravure Press, San Francisco, Cal.....	6
Rotoprint Gravure Corp., New York City.....	7	Rotoprint Gravure Corp., New York City.....	7
Roycrofters, The, East Aurora, N. Y.....	5	Roycrofters, The, East Aurora, N. Y.....	5
Rumford Press, Concord, N. H.....	25	Rumford Press, Concord, N. H.....	25
Savage, J. B., Co., Cleveland, Ohio.....	5	Savage, J. B., Co., Cleveland, Ohio.....	5
Schilling Press, New York City.....	11	Schilling Press, New York City.....	11
Schleuter Ptg. Co., New York City.....	5	Schleuter Ptg. Co., New York City.....	5
Schweinler, Chas., Press, New York City.....	45	Schweinler, Chas., Press, New York City.....	45
Scribner Press, New York City.....	24	Scribner Press, New York City.....	24
Sears, Roebuck & Co., Chicago, Ill.....	28	Sears, Roebuck & Co., Chicago, Ill.....	28
Seaver-Howland Press, Boston, Mass.....	5	Seaver-Howland Press, Boston, Mass.....	5
Shelby Salesbook Co., Shelby, Ohio.....	14	Shelby Salesbook Co., Shelby, Ohio.....	14
Simonds, C. H., & Co., Boston, Mass.....	25	Simonds, C. H., & Co., Boston, Mass.....	25
Simpson & Doeller Co., Baltimore, Md.....	22	Simpson & Doeller Co., Baltimore, Md.....	22
Smith, John F., Ptg. Co., Rochester, N. Y.....	12	Smith, John F., Ptg. Co., Rochester, N. Y.....	12
Southam Press, Ltd., Canada—Branches.....	25	Southam Press, Ltd., Canada—Branches.....	25
Southern Publishing Assn., Nashville, Tenn.....	5	Southern Publishing Assn., Nashville, Tenn.....	5
Southgate Press, Boston, Mass.....	25	Southgate Press, Boston, Mass.....	25
Springfield Ptg. & Bdg. Co., Springfield, Mass.....	9	Springfield Ptg. & Bdg. Co., Springfield, Mass.....	9
Starkey, L. H. Co., New York City.....	5	Starkey, L. H. Co., New York City.....	5
Stationery Mfg. Co., Chicago, Ill.....	6	Stationery Mfg. Co., Chicago, Ill.....	6
Stearns Bros. Co., Chicago, Ill.....	5	Stearns Bros. Co., Chicago, Ill.....	5
Stratford Press, New York City.....	16	Stratford Press, New York City.....	16
Strobridge Litho. Co., Cincinnati, Ohio.....	14	Strobridge Litho. Co., Cincinnati, Ohio.....	14
Stromberg-Allen & Co., Chicago, Ill.....	6	Stromberg-Allen & Co., Chicago, Ill.....	6
Studyer, R. P., & Co., St. Louis, Mo.....	7	Studyer, R. P., & Co., St. Louis, Mo.....	7
Successful Farming Pub. Co., Des Moines, Iowa.....	13	Successful Farming Pub. Co., Des Moines, Iowa.....	13
Summers Printing Co., Baltimore, Md.....	17	Summers Printing Co., Baltimore, Md.....	17
Swift & Co., Chicago, Ill.....	8	Swift & Co., Chicago, Ill.....	8
Technical Press, New York City.....	27	Technical Press, New York City.....	27
Thomson-Ellis Co., Baltimore, Md.....	7	Thomson-Ellis Co., Baltimore, Md.....	7
Thomson & Co., New York City.....	8	Thomson & Co., New York City.....	8
Tolman Print, Inc., Brockton, Mass.....	7	Tolman Print, Inc., Brockton, Mass.....	7
Transo Envelope Co., Chicago, Ill.....	23	Transo Envelope Co., Chicago, Ill.....	23
Trautman, Bailey & Blamley New York City.....	5	Trautman, Bailey & Blamley New York City.....	5
U. S. Printing & Litho. Co., Branches.....	112	U. S. Printing & Litho. Co., Branches.....	112
University Press, Cambridge, Mass.....	22	University Press, Cambridge, Mass.....	22
Ushers, Samuel, Boston, Mass.....	9	Ushers, Samuel, Boston, Mass.....	9
Vail-Ballou Co., Binghamton, N. Y.....	8	Vail-Ballou Co., Binghamton, N. Y.....	8
Vickery-Hill Pub. Co., Augusta, Me.....	8	Vickery-Hill Pub. Co., Augusta, Me.....	8
Vredland Press, New York City.....	7	Vredland Press, New York City.....	7
Wallace Press, Chicago, Ill.....	9	Wallace Press, Chicago, Ill.....	9
Walton & Spencer, Chicago, Ill.....	11	Walton & Spencer, Chicago, Ill.....	11
Washington Press, Boston, Mass.....	5	Washington Press, Boston, Mass.....	5
Webb Publishing Co., St. Paul, Minn.....	18	Webb Publishing Co., St. Paul, Minn.....	18
Weidner, F., Ptg. & Pub. Co., Brooklyn, N. Y.....	5	Weidner, F., Ptg. & Pub. Co., Brooklyn, N. Y.....	5
Wells & Co., Chicago, Ill.....	16	Wells & Co., Chicago, Ill.....	16
West Publishing Co., St. Paul, Minn.....	34	West Publishing Co., St. Paul, Minn.....	34
Western Methodist Book Concern, Cincinnati, O.....	22	Western Methodist Book Concern, Cincinnati, O.....	22
Western Newspaper Union, Branches.....	31	Western Newspaper Union, Branches.....	31
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83 BROAD STREET
BOSTON, MASS.
38 PARK ROW
NEW YORK CITY

604 FISHER BLDG.
CHICAGO, ILL.

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Getting Into THE BUSINESS OFFICE

EXPERIENCED advertisers and sales executives are unanimous on this point: The printed message must stimulate *Attention, Interest, Desire and Action*. Catalog and booklet covers must make the prospect want to read the story inside.

COLLINS COVER PAPERS

are the extraordinary products of sixty-five years study in combining art with paper making. Each Collins creation has an individual distinction. *CASTILIAN* alone, will sell you Collins Covers, for this unusual cover paper with the feel of fine Spanish leather has never been successfully imitated.

Once you test the sales power of a Collins Cover you will understand why so many of the finest catalogs in America are bound in Collins quality year after year.

COLLINS COVER PAPERS ARE STOCKED
BY DEALERS IN THE PRINCIPAL CITIES

Write for Sample Books of Collins Covers



A. M. COLLINS MFG. COMPANY
226-240 COLUMBIA AVENUE, PHILADELPHIA

NEW YORK
CHICAGO

BOSTON
CLEVELAND

COLLINS
Algerian

COLLINS
Damascan

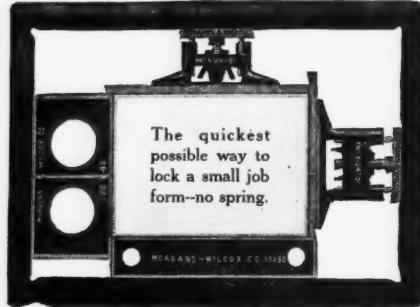
COLLINS
Librarian

COLLINS
Castilian

COLLINS
Duotone

COLLINS
Oxonian

PERFECTION In Your Lock-up



The first essential of good printing is in the lock-up of your form

THE M. & W. LOCK-UP SYSTEM ensures RIGIDITY, STABILITY and PERFECT PRINTING SURFACE

No wood or quoins and no spring
See cut. Note few pieces used

Morgans & Wilcox Mfg. Co.
Middletown, New York

Effective Drossing



EFFECTIVE drossing removes oxidized metals and impurities with least possible loss of type metal. It is absolutely necessary to have a definite separation of dross and metal.

The use of Cleanotype Imperial Flux insures a clean-cut separation. It throws out dross, containing all the impurities, in the form of fine powder. You can skim off this powdered dross easily.

Cleanotype eliminates guess work, saves type metal and in turn, time and money. That's why its use has been standard in thousands of plants now using the famous Imperial Metal.

Let your next flux order be for Cleanotype.

Imperial
METAL

UNOTYPE-MONOTYPE-INTERTYPE-STEREOTYPE

Imperial Type Metal Company
Philadelphia Detroit Cleveland

DO-MORE *Automatic* PROCESS EMBOSSE



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to
AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

SATISFACTION

ESTABLISHED 1875

The proof lies
in a trial of the
Blomgren Bros. & Co.
SERVICE

A half century of steady
growth has given this house
a National reputation for
designing and the making
of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois

Right in looks
Right in strength
Right in price *and*
easy to print

BAY PATH COVERS

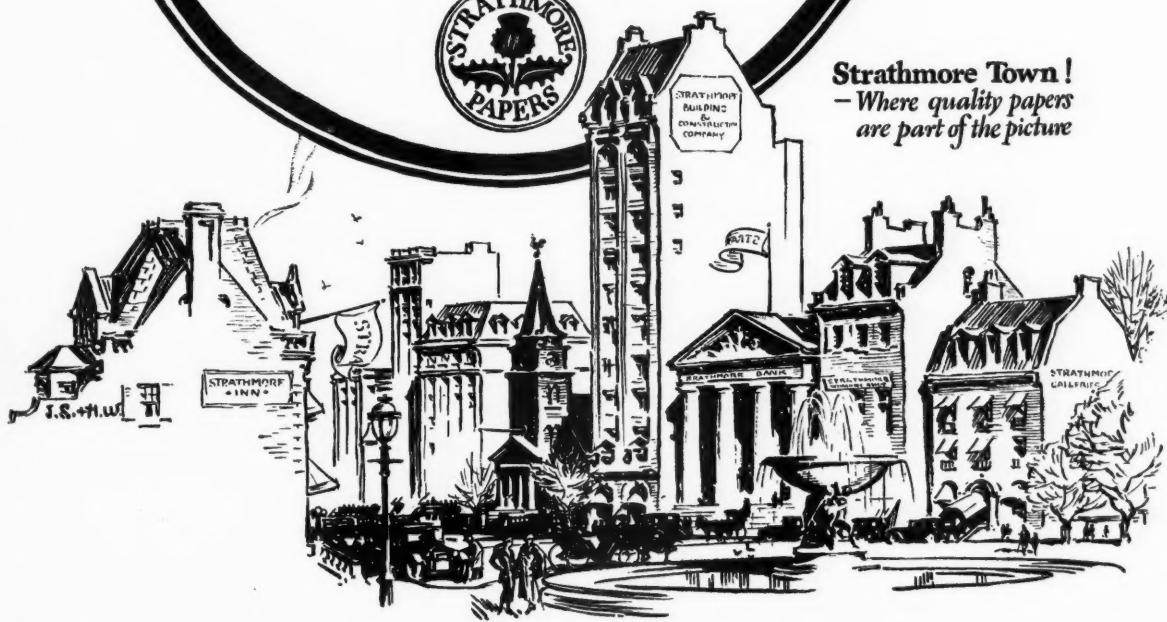
[BAY PATH is a complete
family of general utility papers

Get to know—BAY PATH COVER
BAY PATH BOOK • BAY PATH BOND
BAY PATH IMPERIAL • BAY PATH
VELLUM—all are *logical mediums*
— and all belong to the —

STRATHMORE
Expressive Papers



Strathmore Town!
— Where quality papers
are part of the picture





Why is

FIDELITY ONION SKIN

so popular for

Copies of Letters and Records?

Because it is made from high-grade, new RAGS in a mill specializing in the manufacture of the very best THIN PAPERS, therefore it has the UNIFORMITY, DURABILITY, and PERMANENCY necessary for papers to be used for COPIES.

ESLEECK MANUFACTURING CO., Turners Falls, Mass.

FACTORY OF ITHACA GUN COMPANY, ITHACA, N.Y.

Many of the World's Largest Manufacturers Come to Us for Their Pictorial Publicity

ITHACA GUN Company
—for instance

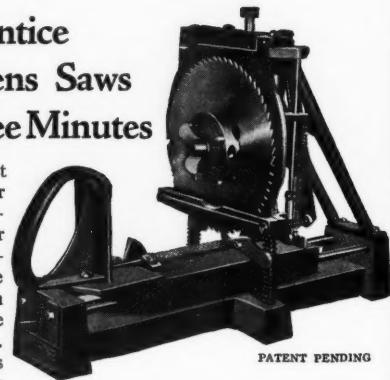
The ITHACA GUN COMPANY manufactures more double barrel shot guns than any other manufacturer in the world. They depend to a very great extent on magazine and illustrated direct-by-mail advertising to keep dealers asking for more guns to sell. It is natural to assume that a concern of this size, working day and night to fill orders, would select for their pictorial publicity work the engraving plant best equipped to make true-to-life reproductions of their superior products. The ITHACA GUN COMPANY selected us.

**ITHACA
ENGRAVING COMPANY
ITHACA, NEW YORK**

"YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD"

Apprentice Sharpens Saws in Three Minutes

The "greenest hand" in your shop can sharpen a trimmer saw accurately in three minutes with the Minute Saw Filer. With this handy device at your command, there's no excuse for dull saws, or hand sharpening.



PATENT PENDING

Minute Saw Filer

Uses stock file. Files saws with or without trimmer holder. Pawl is easily adjusted to saws with different-sized teeth. Simple adjustment sets saw to file and permits repeated sharpening until saw is worn down to very small size. Substantially built of iron and steel.

Price F. O. B. Milwaukee—\$30

Write for illustrated booklet explaining operation.

A. F. GEISINGER MFG. COMPANY
1033 Winnebago Street
Milwaukee, Wis.

Joining Hands for Broader Service

*A*NOTHER step in enabling you to concentrate your orders for paper. Under a distribution plan just effected with the West Virginia Paper Company we are able to supply all brands, colors, weights and sizes of Westvaco Brands distributed through *The Mill Price List*. It is a far-reaching trade development toward giving you broader service.

If we interpret that word "Service" correctly, it means ability to meet your need on the dot—the grade, finish, size, weight and color you want, delivered promptly. It has been to that end we have built up the enormous tonnage always on our floors, ready for your orders. And the Westvaco lines now give even further expanded opportunity to fulfill your requirements.

Have you those two handy Westvaco reference units, *The Mill Price List* and the Reference Book of Westvaco Mill Brand Papers? A request will bring them. This new step in distribution means much to you as a printer. Adding Westvaco Mill Brands to the unusually wide variety of lines we already handle, enables you to meet your most exacting requirements from a single source of supply.

Bradner Smith & Company

333 South Desplaines St., Chicago, Ill.

The 
Wickersham
 REGISTER
Quoin
 and
The GRADUATED Key

This Quoin appeals to every printer who requires the *best for all purposes*, for it combines every advantage without a fault. A direct spread; positive holding power, against wood or metal; locks quickly, by one turn of key; assures perfect register and wonderful durability.

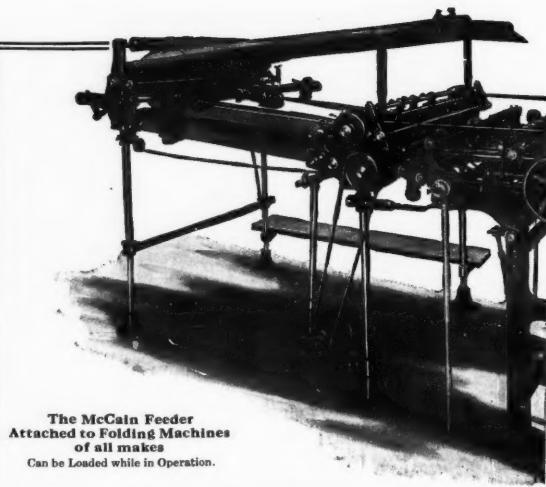
Made in three sizes, Nos. 0, 1 and 2, agreeing and working with the Wickersham Quoins of earlier construction.

Sold through reliable dealers in all countries. But if your dealer does not carry them in stock, or refuses to serve you, from the fact that his margin of profit is greater on inferior articles, we agree to supply *reputable printing concerns* direct.

Write for description and prices of Wickersham Quoins, in 3 sizes; Morton Lock-Ups, in 43 lengths; also Stephens Expansion Locks, 4 sizes.

Samuel Stephens and Wickersham Quoin Co.
 Originators and Manufacturers

174 FORT-HILL SQUARE BOSTON, MASSACHUSETTS



The McCain Feeder
 Attached to Folding Machines
 of all makes
 Can be loaded while in operation.

Facts Not Hearsay

Facts and figures based upon unbiased experience have proven time and again that

THE MCCAIN Automatic Feeder

solves the folder-feeding problem. Actual production figures show that this device means an increase of from 10 to 35 per cent in efficiency over hand feeding. Attachable to the Cleveland, Hall, Anderson; also the various sizes of Dexter and Brown Folding Machines. For maximum production on Burton and Rosback Rotary Perforators; also Harris S-1 to S-4 Rotary Presses.

Write for Illustrated Folder

McCain Bros. Manufacturing Company
 29 South Clinton St., Chicago, Illinois

Steel Cabinets for the Print Shop

Unexcelled for use in storing electros, tools and small parts.

Made by the same Company as the Linotype Operators' Chairs, Compositors' Stools, and other Printers' Equipment.

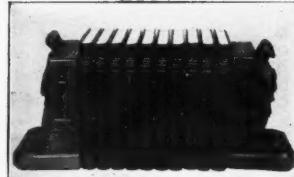


No. 35-B
 Revolving and Adjustable Linotype Operator's Chair.



No. 24 Cabinet
 Made in nine stock patterns or special to individual order.

A Line will bring Catalogue and Prices
Angle Steel Stool Company Plainwell Michigan



Books You Should Know About

THE Porte Library of Books for Printers may be bought one at a time if you wish—or any five on easy terms. Write today for descriptive catalogue. They form a worthwhile addition to any printer's library and are priceless for the young printer's instruction.



The PORTE PUBLISHING CO.
 Salt Lake City, Utah

A LITHOGRAPHER USED---

WATERFALLS BOND

and his satisfying results caused him to write us as follows:

In reference to your inquiry regarding the special size Waterfalls Bond which we have used on an order for a million and a half customers' bank checks. Will state that our experience with the running of your stock was most satisfactory, in fact, it could not have run any better. No press trouble whatever; did not have time to hang the stock. Just took it out of the cases and right through the press.

You are to be congratulated upon the perfect running qualities of the sheet.

**WATERFALLS
BOND**

**WATERFALLS
BOND**

**WATERFALLS
BOND**

¶ This letter, coming from one of the large Lithographing Companies of the Middle West—name and address on application—is certainly a gratifying recommendation for Waterfalls Bond.

¶ While we do not recommend a Lithographer should run Waterfalls Bond without proper seasoning, yet this Lithographing Company obtained satisfactory results.

¶ Printers and Lithographers are getting more and more acquainted with the merits of Waterfalls Bond. This accounts for its increasing popularity and consequent increasing use.

**WATERFALLS
BOND**

**WATERFALLS
BOND**

**WATERFALLS
BOND**

POLAND PAPER COMPANY

GENERAL SALES OFFICE, 200 FIFTH AVE., NEW YORK CITY

MILLS AT MECHANIC FALLS, MAINE



A Better Stationery at a Lower Cost

FROM your customers' viewpoint, SENTRY BOND has the feel—the looks—and the crackle of costly bond paper. Yet, the price is moderate.

From your viewpoint, SENTRY BOND enables you to do better work and turn it out more profitably. It will not wrinkle, curl, or buckle on the press. It feeds easily—prints clearly—registers accurately.

To you and to your customers, standardizing on SENTRY BOND means better stationery at a lower cost.

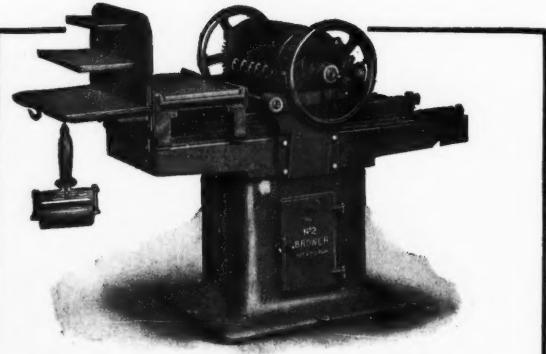
LEE PAPER COMPANY ~ Vicksburg, Mich.

Sentry Bond

"Safeguard Your



Good Name"



Why B.B. Standard No. 2 Proof Presses Excel!

Because these Proof Presses have the following important EXCLUSIVE FEATURES:

- 1—Direct Cylinder Impression Adjustment,
- 2—Automatic Trip by Cam Movement,
- 3—Ball Bearings under Bed,
- 4—Receding Front and Side Guides,
- 5—Hand Wheels instead of Crank,
- 6—Workable from Both Sides,
- 7—Grippers Operated by Hand or Automatically,
- 8—Requisite Weight to do Heaviest Work Without Strain.

Standard "B. B. B." No. 0—Bed 14x20 In.—\$230 f. o. b. Chicago
Standard "B. B. B." No. 1—Bed 14x26 In.—\$280 f. o. b. Chicago

These presses give you clean, sharp proofs with the minimum of exertion—proofs that will do for the work in the majority of plants.

Standard "B. B. B." No. 2—Bed 17x26 In.—\$600 f. o. b. Chicago
For taking color proofs in register, as well as all other proofs.

Write for full particulars.

A. T. H. BROWER COMPANY
166 WEST JACKSON ST., CHICAGO, ILL.
For Sale by Leading Supply Dealers.

The Adams Bag Company Says



that our pump is working satisfactorily. They make Manila rope paper bags at Chagrin Falls, Ohio, and it gives us pleasure to know that our pump has been selected to help along in their production.



Leiman Bros. Rotary Air Pumps

with Automatic
Self Feeding, Lubricating
System

is especially adapted and widely used for feeding paper, paper bags, envelopes, pamphlets and books in ruling, printing, wrapping and mailing machines.

Look at
any feeder
to see what
these
pumps
are doing.

GET THE CATALOG 27-A.
LEIMAN BROS. 60 WA LISPENARD STREET
NEW YORK
Makers of Good Machinery for 35 Years.



In this superb Broadside, issued by the Dingee Rose Company of Philadelphia, the beautiful color half-tones are so clear and soft that the reader can fairly feel the velvety loveliness of the petals and smell their fragrance. This piece won highest award in our January Contest. \$100 to the George F. Lasher Printing Company for skill in printing and \$100 to Samuel Swigert, for skill in advertising. Both prize winners live in Philadelphia.



WHEN you use Cantine Papers you get results that make you wonder whether anyone, anywhere, can have better printed matter than yours. In fact, many business men, advertising men and printers are sending us samples of all they print on Cantine Papers, expectant that any one piece may win one of our national Prize Honor Contests for skill in advertising and printing. Every month we award \$200 in cash, \$100 each to the copy man and the printer who jointly produce the best work on Cantine's

Papers. Details of these interesting contests will be sent upon request together with a sample book containing specimens of Cantine's Coated Papers, cards and cover stocks for both quantity and quality printing.

Cantine's Papers are sold by paper jobbers in all the larger cities.

THE MARTIN CANTINE CO., Saugerties, N. Y.

Department 51

SPECIALISTS IN COATED PAPERS SINCE 1889

Cantine's

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

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REGULAR
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COATED PAPERS

VELVETONE
SEMI-DULL - EASY TO PRINT

LITHO C.1S
COATED ONE SIDE

EQUIP YOUR MACHINES WITH

HORTON VARIABLE SPEED PULLEYS

THE ONLY WHOLLY SATISFACTORY CHANGE OF SPEED MECHANISM

OVER 50,000 IN USE THRUOUT THE WORLD

YOUR PRINTERS' SUPPLY HOUSE SELLS THEM

Write for particulars of our

NEW UNIVERSALLY ADAPTABLE DRIVE SHAFT
Model A and the AA with "TWIN BLOCKS" which will
transmit from 75 to 100 per cent more horse power.

Products of the

HORTON MANUFACTURING COMPANY
MINNEAPOLIS, MINNESOTA, U. S. A.
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"A SPEED FOR EVERY NEED"

You Can Print and Emboss at
Same Operation with

New "Method"
FOR
PANELS,
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AND BOLD
LETTERS

Embossing
With the Dollars in it

New "System"
FOR
FINE TYPE
CUTS,
STEEL DIE
EFFECTS

as the female die can go on the platen.

PATENTED IN ALL COUNTRIES

For Free Booklet write: "Dept. I"

THE ELLIS NEW METHOD EMBO\$\$ING
140 W. 38th Street, New York

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of Make-Ready

Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

Dinse-Page electrotypes do not.
They lower the cost of production.

Dinse, Page & Company

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DRAGON Flexible Glues

For Machine and Hand Work
are the Best that can be Made.

Samples on Request

The General Adhesive Mfg. Co., Inc.
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Printing and Binding Equipment

—NEW—

Chandler & Price Machinery
Diamond and Advance Cutters
Hamilton Wood and Steel Furniture
Latham "Monitor" Machinery
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Potter and Poco Proof Presses
Rousback Punches and Perforators
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Rouse Machinery and Specialties
Wesel Products
Chandler and Price Auto Cutters
Morrison Stitchers
Challenge Products and Machinery
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Printing Materials
Complete Outfits

Have you the most efficient equipment for your line of work? Possibly we can suggest changes that will enable you to do your work more economically.

Phone-Harrison 6888

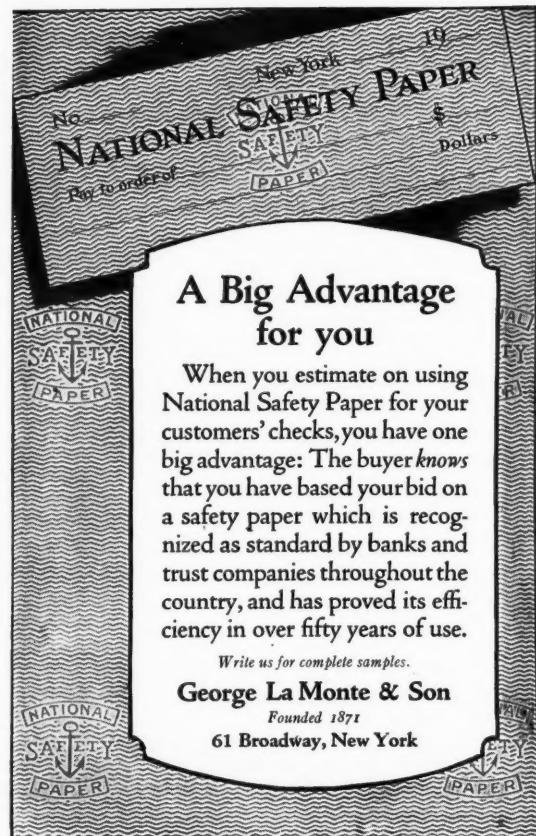
WANNER
MACHINERY CO.
A.F. WANNER PROP.
714-16 Dearborn St., Chicago, Ill.

See our classified ad in this issue

—OVERHAULED—

Modern Two Revolution Presses
Cutting and Creasing Cylinders and flat
Presses
Drum Presses for Newspaper or Special
Work
Automatic Presses
Plate Bases and Hooks
All Styles and Sizes of Jobbers, Stitchers,
Perforators, Punches, Folders, Proof
Presses, Paper Cutters, Outfits and
Miscellaneous Equipment

Brokers for Surplus Equipment and Complete
Outfits



**Remove Hardened Ink
from your Rollers, Fountains,
Plates, Etc.**

SOLVINE H

DOES IT without
affecting the part
being cleaned



Put up in pint, quart, gallon and five
gallon cans by

CHARLES HELLMUTH, Inc.

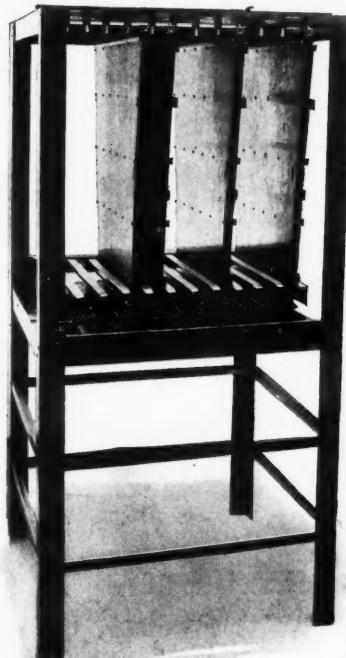
NEW YORK
154 West 18th Street

CHICAGO
536 South Clark Street

7 Reasons

Why you should buy

REID LINOTYPE MAGAZINE RACKS



- 1—Hold more magazines in a given space than any other rack.
- 2—Valuable storage space above and below magazines.
- 3—Floor space 11-magazine rack, 34 x 26 inches.
- 4—No moving parts, all iron and steel.
- 5—Magazines will not fall on floor.
- 6—No wear on mouth of magazines.
- 7—Price, 11-Magazine Rack \$85.00

*Write for
further descriptive
circular.*

William Reid & Company
537 S. La Salle Street
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No Job Printing Department is
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Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

Over 50 per cent of our sales are
to repeat-order customers.

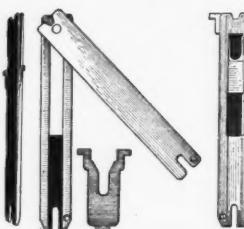
Comfortable terms to responsible
houses

WOOD & NATHAN CO.

Sole Selling Agent
521 West 23d Street, New York

A REVOLUTION IN SPACEBANDS

Price only
\$1.50
No higher
than the
old style



Bound to
replace the
old kind
in a short
time

The greatest improvement and money-saver for the linotype ever made. Eliminates all cleaning, which formerly was twice necessary in an 8-hour run to prevent the crushing of matrix walls. This space-band has a moving slide on both sides, making accumulating of metal impossible. Price only \$1.50, same as the old, although the cost of manufacturing is much greater. Orders will be filled in rotation, preference being given to those accompanied by cash.

THE S-H SAW-TRIMMERS

Are the best in use and the prices the lowest. Write for circular and catalog of Linotype Supplies.

Schuylar - Hildman Saw-Trimmer and Linotype Supply Co.

160 North Wells Street, Chicago, Illinois

Don't Take Chances with Imperfect Glue

Improperly prepared glue is likely to ruin the job in the bindery and cause the customer to be dissatisfied. Guard against the contingency by installing a

WETMORE Model A-D Glue Heater



It has especially adaptable features to both the large and the small user of glue. The small user whose daily requirements are uncertain can melt small quantities as needed. The larger user can melt 10, 25 or 50 gals. at a time.

Write for illustrated circular and price list describing our complete line of glue-handling equipment.

The New Advance Machinery Co.
Van Wert, Ohio

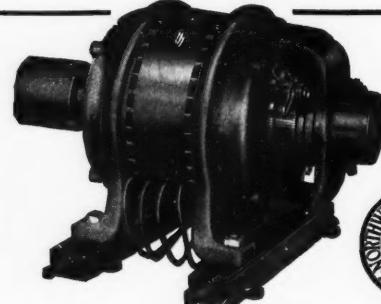


DeLuxe All-Steel Galley Cabinets for Storage Purposes

No. 200—Holds 100 8 $\frac{1}{2}$ x 13" Galleys; 4 tier; number strips opposite runs; finished in dark green enamel \$36.00

No. 208—Same as the above, but holds 100 Pressed Steel Galleys 6 $\frac{1}{2}$ x 23 $\frac{1}{2}$ " \$50.00

CHICAGO METAL MFG. COMPANY
3724 S. ROCKWELL STREET CHICAGO, ILL.



Motors that Promote Pressroom Efficiency

The A-K Push Button Control Motor for job presses saves time because it is so built that it can be stopped, started and controlled by the push button, and quickly put back to the original speed at which the press feeder can most efficiently handle the particular job on the press. There are twelve speeds at your finger tips with the A-K motor.

We also manufacture motors for large presses and paper cutters. Our line includes Polyphase Slip-Ring Variable Speed Motors for larger size Presses and Constant Speed Polyphase Motors for ordinary power work required on Paper Cutters and other apparatus running at constant speed.

Write for illustrated circular and price list.

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

441 Douglas Bldg., Los Angeles, Calif. 8 N. Sixth St., Minneapolis, Minn.

If You Have

an old MONITOR Book Wire Stitcher, either No. 2½, 2, 1¾ or 1½, you should know about the special withdrawal allowance and repair offer we are making on these machines. This offer expires April 30th and is described fully in the February number of our house organ, THE MONITOR.

*If you have not seen that number of
THE MONITOR, write for
a copy to day.*

Latham Machinery Company
1147 Fulton St., Chicago, U.S.A.

New York Philadelphia Boston
45 Lafayette St. Bourse Bldg. 531 Atlantic Ave.



STILLWATER
WATERMARKED
BOND

**The Money It Saves
Is Profit**

The dollars you save your clients by using Stillwater Bond are dollars added to their profits. And adding to their profits means future business and future profits for you.

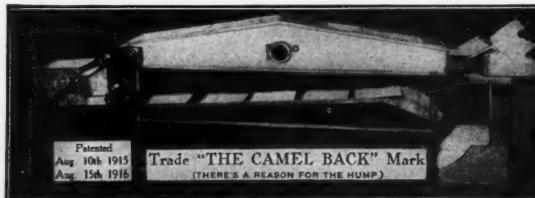
Stillwater Bond is fine in appearance, strong, smooth of surface and even in texture. Yet, with this high quality, its price is lower than that of most ordinary bonds.

It is made in white and in a variety of useful shades, each with envelopes to match. And every sheet is watermarked.

Standardize on Stillwater for every bond paper use. It means true satisfaction and economy.

Write today for the Stillwater Portfolio

Manufactured by
THE PEERLESS PAPER CO.
DAYTON, OHIO



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The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasoline or Electric Heated. Don't buy a toy outfit, and expect success. Complete outfits, \$160.00 up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.
EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL & JOHNSON CO.)

Edition Bookbinders

412-420 Orleans Street, Chicago

Phone Main 4928



MINUTES MEAN MONEY!—Lost Time Is Lost Money—Check It'

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. Send for catalogue showing various styles with prices.

HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

Facsimile of Imprint reduced in size.
AUG 28 1917 3 43 PM

To Eliminate Static Electricity—
Offset—Slip Sheeting, Use
The Johnson Perfection Burner
Cleveland



Ye Sign of Quality INKS

EAGLE PRINTING INK CO.
NEW YORK CINCINNATI CHICAGO

The Productimeter



The Speedometer of Industry COUNTS 'EM RIGHT

No More Guess Work—No More Inaccuracy

Try one 30 days—free!

DURANT MANUFACTURING COMPANY (1256A) 653 Buffum St., Milwaukee, Wis.

J. W. PITT, INC.
UPRIGHTGRAIN
(Self Contained or Sectional)
PRINTING BASE SYSTEMS
BATH, N. Y.

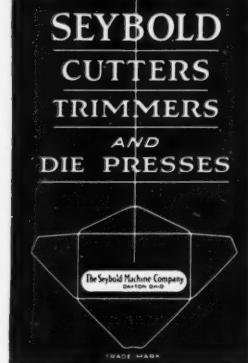
WOOD TYPE

THE BEST AND CHEAPEST IN THE MARKET

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Expert Makers:

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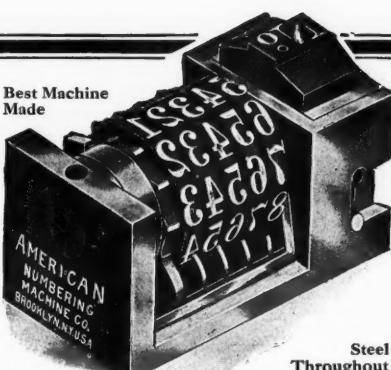
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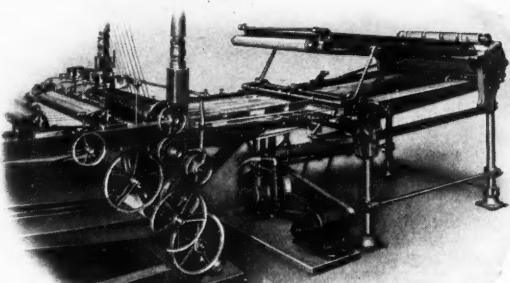
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In case the advertiser questioned the figures he might possibly go to the publisher's office and look over the circulation records with his own auditors. But neither he nor his auditors knew the intricacies of publishing records or the possibilities for juggling circulation figures.

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The Audit Bureau of Circulations was started eight years ago by a nucleus of the leading advertisers, agents, newspaper, magazine, farm papers, and trade paper publishers. Today it has a membership of 1800. The purpose of the bureau is to make fair and impartial audits of circulation records and it is now accepted as the Standard Authority among space buyers throughout the United States and Canada.

Every Publisher-Member of the Bureau is required to make semi-annual statements setting forth the actual net paid circulation. Once a year the Bureau sends an auditor to the office of each publisher to check and if necessary correct his circulation statements.

Study the A. B. C. reports of the publications you are considering and it will not be necessary to argue about competitive circulation.

*The Inland Printer is a member of the
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YOU CAN TAKE THE RISK OUT OF ADVERTISING



A dependable proof press eliminates many wastes

THE waste of a few seconds per proof by reason of a cumbersome proof press mounts up to surprising figures in a week or month.

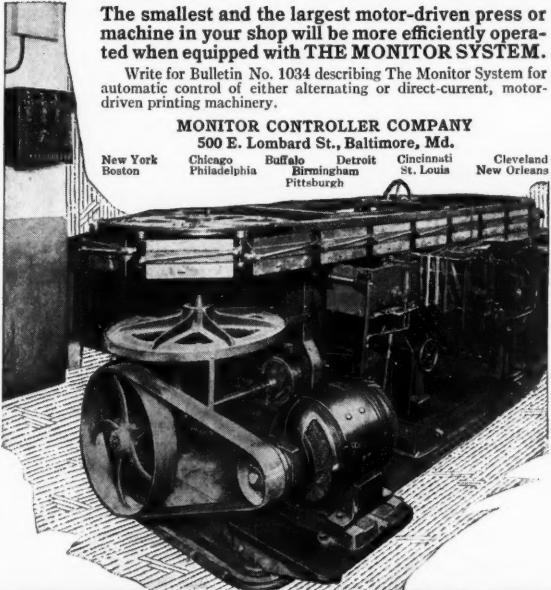
If the proofs delivered to the proofreader lack in clearness, additional time will be lost in their reading. If an error slips through because the proof wasn't clear, there is no telling what the expense may be.

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The smallest and the largest motor-driven press or machine in your shop will be more efficiently operated when equipped with THE MONITOR SYSTEM.

Write for Bulletin No. 1034 describing The Monitor System for automatic control of either alternating or direct-current, motor-driven printing machinery.

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E320

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DEXSTAR TISSUE PAPERS are notable for their beautiful and permanent colors, which are used for various decorative purposes. Special white numbers in this line are made for wrapping silverware (anti-tarnish). Other items are used for a wide range of industrial requirements.

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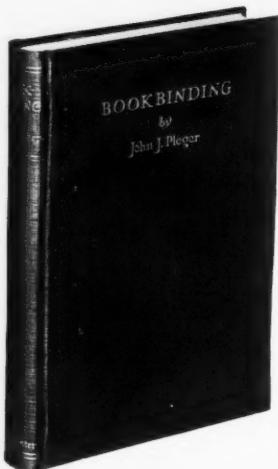
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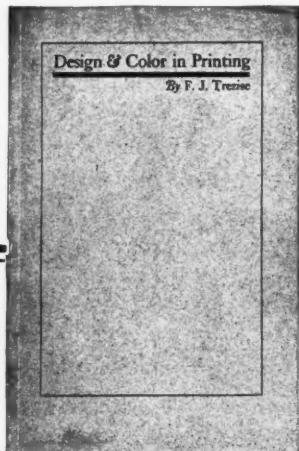
"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letter-press books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated. Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

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- To Printers
- Binding Definitions
- Paper Operations
- Manifold Work
- Sheet Work
- Forwarding Preliminaries
- Forwarding
- Decoration of Book Edges
- Loose Leaf Binders
- Punching
- Finishing
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632 Sherman Street, Chicago, Illinois



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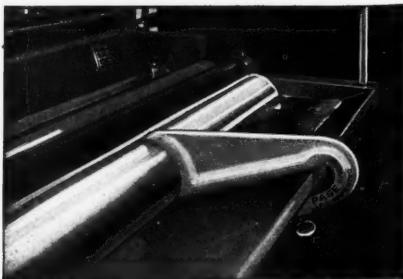
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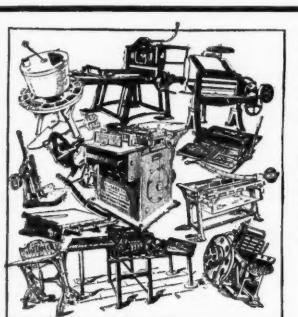
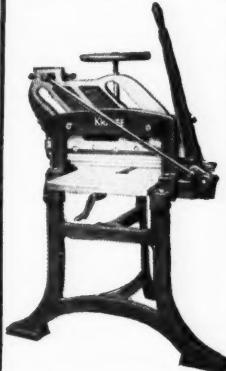
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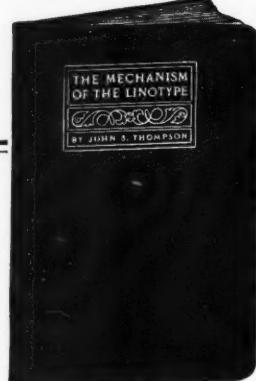
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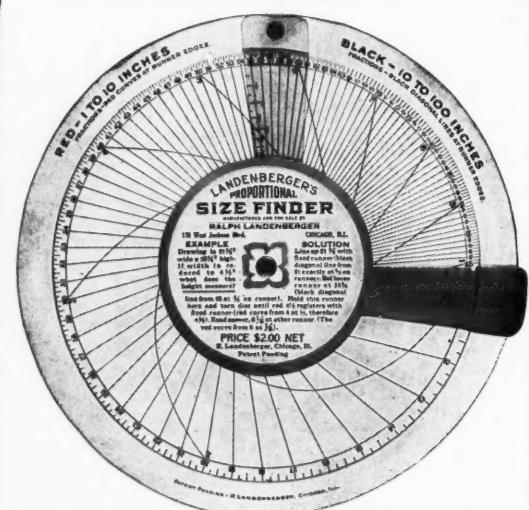
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**The Leading Business and Technical Journal of the World
in the Printing and Allied Industries**

Vol. 73, No. 1

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8pt	45	47	50	52	55	57	60	62	65	67	70	72	75		
10pt	38	40	42	44	46	48	51	53	55	57	59	61	63		
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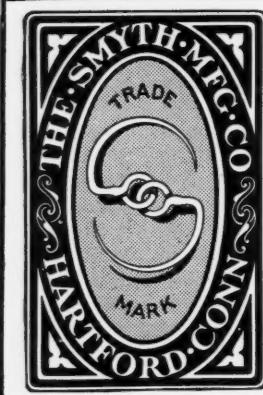
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